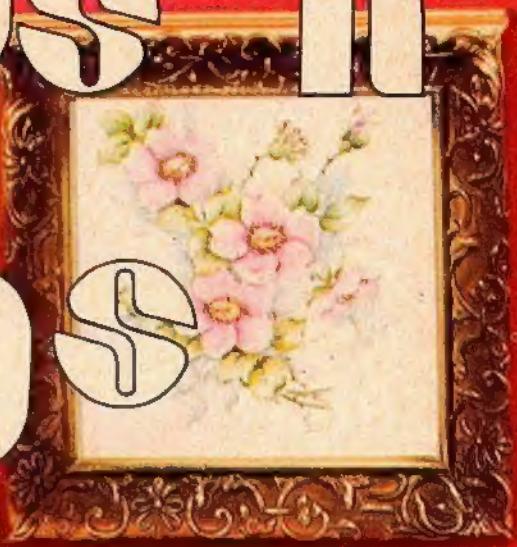


Crafts 'n things



CHINA PAINTING...
DECOUPAGE...
METAL SCULPTURE...
EGG JEWELRY...



10/78 EDRU00203
MRS F EDRUMMOND
RT 2 PINE PITCH RD
CEDARTOWN GA 30125

Beautiful Decorator Plates



Make them yourself in minutes-Without painting!

Yes, now you can recreate the warmth and delicate beauty of hand painted china without lifting a brush or taking a lesson! Sounds impossible? Well, it's not. You can make any or all of these plates in minutes - and then dare anyone to tell them from real hand painted china!



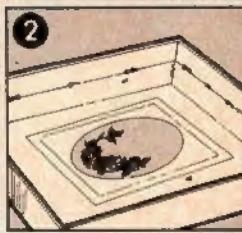
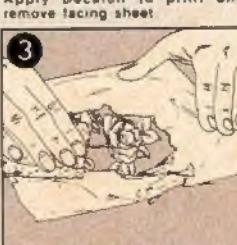
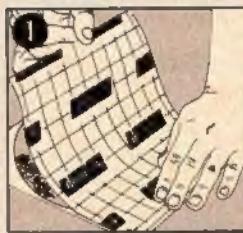
Using Decalon Instant Decal Medium and Sangray's China Painting Liftable Prints, any of the above plates can be completed in less than an hour.

Purchase Decalon Decorator Plate materials at your favorite craft shop or order plates desired with coupon below. FOR SATISFACTORY RESULTS, YOU MUST HAVE THE SQUEEGEE, TRIMMER AND SPONGE IN THE ACCESSORY PACK. The tools in the accessory pack are reusable for making many plates so you will need only one pack regardless of the number of plates you order. Each plate is fine quality porcelain and comes with print shown, the correct size Decalon and complete instructions to complete the item.

Kits B, C, D and E are recommended for beginners

LOOK FOR THIS DISPLAY
SANGRAY CORPORATION, P.O. Box 2388KKD, Pueblo, Colo. 81004

Quantity	Item	Price Each
	"A" 8½" Blue Bird Plate	\$5.90
	"B" 9½" Grape Plate	5.20
	"C" 6½" White Rose Plate	3.79
	"D" 4" White Rose Coaster	2.00
	"E" 4" Pink Rose Coaster	2.00
1	Accessory Pack (you must have this for satisfactory results!)	.99
	Add \$1.00 For Postage and Handling	1.00
TOTAL AMOUNT ENCLOSED		



Sangray
CORPORATION

P. O. Box 2388KKD,
Pueblo, Colorado 81004

EDITOR'S CORNER

You Meet the Nicest People

With this issue, we've completed our fourth Crafts 'n Things since becoming the publishers. One of the nicest "bonuses" has been meeting many of the people — manufacturers, teachers, artists — who are involved in creating craft ideas. They couldn't be more enthusiastic, cooperative and eager to share their interest and expertise with us and with you. When they have done articles for us, each one has been anxious to be sure the instructions were complete and clear.

At the end of this month (January), we'll be meeting with most of these delightful people at the Hobby Industry of America trade show in Houston. This four-day show is the craft field's "biggy" for the year. Well over 400 exhibitors — manufacturers, publishers and wholesalers — from all over the world will participate. Some 7,000 craft store owners are expected to attend. It's probable that your dealer will be among them.

It's an exciting show — the camaraderie of the people in the crafts association is electric. The main purpose of the show is to all get together and see what is being offered to capture the imaginations of the growing number of craft-minded people like you.

So, even though the show is not open to the public, you can be sure that every one there will have you in mind. We'll be reporting back to you on what we saw at the show in the April-May issue of Crafts 'n Things. See you then!

Kay Dougherty

Cock-A-Doodle-Dandy & Dandy Mandy



Adorable Calico patchwork Rooster and Hen kits. Cock-A-Doodle-Dandy is a proud 18" tall while the lovely Dandy Mandy measures a feminine 16" high. Kits include calico fabric, buttons, pattern and easy-to-follow instructions. You add stuffing, cardboard circle and a little time.

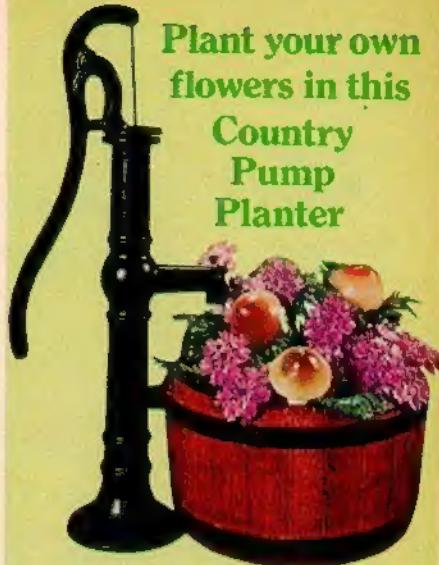
Kits
\$7.95 ea. Both for
\$14.95.
(plus \$1 postage)

Patterns
\$3.00 ea. Both for
\$5.00.
(plus 50c postage)
Texas residents add
5% tax.

Send your order to Alice & Judy

The **Nest Egg**
137 (CT) Souder, Hurst, Texas 76053

Plant your own
flowers in this
**Country
Pump
Planter**



Take this fun-to-make kit

FREE when you join the
famous National
Handcraft Society

Just 7½" tall, this miniature country pump planter is so detailed you can almost hear the water running. Richly simulated wrought iron finish with a handle that really works. The perfect holder for ivy, ferns or other small plants. This kit is yours FREE...just for letting us introduce you to the benefits of membership in the National Handcraft Society.

As a Society member, you receive a delightful surprise package every month. And every package contains a new Handcraft Kit with everything you need to make a charming keepsake for yourself, your home...or to give as a gift.

One month you may fashion a textured wall hanging. Or a rich-looking jewel box, or a centerpiece to grace your table. It will always be something beautiful and different.

Similar items sell in stores for \$3.98, \$4.98 and even \$5.98. But these exclusive kits are available only to members for \$1.00 to \$1.50 plus a small postage and handling fee for each month's selection. Total cost including postage and handling will never exceed \$1.95.

Assembling Handcraft Kits is easy—and each Kit contains everything you need. So, join the fun and experience the pride of making beautiful, useful things with your own hands.

National Handcraft Society, Handcraft Bldg., 1425 Grand Ave., Des Moines, Iowa 50337.

The fun starts here.

NATIONAL HANDCRAFT SOCIETY
Handcraft Bldg., 1425 Grand Ave.
Des Moines, Iowa 50337

VA-00475

Enroll me as a member for 6 months and send me my Country Pump Planter Kit free. I enclose \$1.00 plus 25¢ postage and handling for my first Handcraft Kit, and I agree to send \$1.00 to \$1.50 plus postage and handling for subsequent Kits. If my payments do not reach you in time each month, I may receive my Kit C.O.D. I understand that you will not cancel my membership unless I notify you of my resignation. You will return my fee for any Kit that does not satisfy me.

Name _____ (Please Print)
Street _____

City _____

State _____ Zip _____
125 NH-20N

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ALL Fabrics!
Any Pattern?
ALL Patterns!



YES, you can even
invisibly repair burns,
rips or tears
in upholstered furniture
without removing
the upholstery.



Even a small job
can bring \$5.00 for
about 30 minutes work.

Let Martha and me show you how you can make up to \$10 in an hour
after you master a few simple secrets of the Fabricon Method

INVISIBLE REWEAVING

BEFORE



AFTER



**Only Two \$5 Jobs a Day at Home Pay You
\$240 a Month - ALL PROFIT!**

Can you imagine the money you'll earn in your town, right in your own home, taking care of the demand for INVISIBLE WEAVING? Now, we'll show you all you need to know to do professional jobs in reweaving burns, tears, rips and other damages in suits, coats, dresses . . . making them like new. And this work brings \$5, \$10, and even more on a single job.

Right now, let us send you free information telling you everything you need to know to get started in this exciting, interesting, and profitable field. Invisible Reweaving is not a new business. It's been going on a long time. The big news is that right now the knowledge and secrets of this skill are available to you.

JOBs AND PROFITS COME TO YOU

Successful Fabricon Invisible Reweavers report that there is no worry about getting enough work to keep busy for as many hours as they want to work. In many cases, there will be no need for you to leave your home or call on anyone to get the work. Jobs come to you. AT OUR EXPENSE, we will tell cleaners, laundries, clothing stores and other business firms in your own town that you do this work and are ready to handle their jobs . . . and once they learn that you are the Invisible Weaver in your

town or neighborhood, jobs will come to you almost automatically. The useful service you offer will always be in demand. Prices in big cities for Invisible Reweaving are high—in small towns this service is usually not available. As an Invisible Reweaver you will be able to fill these needs, do better work at lower prices . . . and much faster, too. Invisible Weavers in all parts of the country are reporting earnings up to \$10.00 in an hour . . . and some say they have more work than they can handle.

MAIL COUPON FOR FREE DETAILS

Only recently have the closely kept secrets of reweavers been made available to ambitious folks through the world-famous Fabricon Method. Practically everywhere more women and men, too, are needed to fill the demand. If you want to do this work, have normal use of hands, good eyesight with or without glasses, you'll find it simple, easy, fascinating to learn and to do. Fabricon overlay reweaving . . . and immensely profitable. Without interfering with your present occupation—without leaving your own home, you may add as much as \$240 a month (some do even better) to your present income. An ideal hobby and source of profit for retired and older persons. No experience necessary, education is not important. Some high-

earning Fabricon Reweavers did not even complete grade school. Here's work you can do in your spare time, without leaving your home—that in a short time may create for you a growing business that can pay you well for many, many years. Don't turn the page before you fill out the coupon at the right which will bring you quickly all the facts, all the information, all the details about the secrets of invisible reweaving—free and without obligation. This is the opportunity you may have been looking for to solve your money problems.

Ken Watson
FABRICON COMPANY, Dept. 941
An International Home Study School
2021 Montrose Ave., Chicago, Ill. 60618



Mrs. Virginia Warehime used her Fabricon reweaving earnings to help put her two boys through college. "Comfortable" Mrs. Warehime says, describes her personal and financial feelings since she started her Fabricon business.

Mrs. Betty Sheppard, a widow in the State of Alaska, has been a Fabricon Invisible Reweaver for more than three years. She makes approximately \$350 to \$400 a month, doing this fascinating work.



Mrs. Erdmann, a part time Fabricon Invisible Reweaver for the past 9 years, started making good money within one month after receiving the course. She says, "Just recently we moved from Fond du Lac, Wis., to Arvada, Colorado, and found the demand for Reweavers is even greater here."



Martha and I originated the Fabricon Method of Invisible Reweaving. We have shown the road to spare time income to hundreds of men and women.

How about KNITS? Now, INVISIBLE REKNITTING, too!

Now, the secrets of *Invisible Reknitting* are offered with the famous Fabricon Invisible Reweaving home study course.

Knit clothes are the big thing for both women and men. Just imagine the demand for your service when you are able to *Invisibly reknit* holes, tears or rips in knit fabrics, wool, polyester, double knits—even the imported knit suits, dresses, shirts, slacks that are so expensive!

Just think of how many more customers you can have—all the men and women who never before could get their good clothes *Invisibly repaired*. Up to now, they either discarded knit garments that had holes, rips or tears—or put up with crude patching, darning or sewing that always showed where they had been mended.

You don't have to know how to knit to do this fine work. We show you how to *Invisibly reknit* these damages—often saving your customers hundreds of dollars.

Yes, this new skill can be a **VERY PROFITABLE, EXTRA MONEYMAKER!** And ONLY FROM FABRICON your headquarters for the most-expert **INVISIBLE MENDING!**

Everything Will FREE
Be Mailed
No Salesman Will Ever Call.
Mail Coupon Today.

Fabricon Company, Dept. 941
An International Home Study School
2021 Montrose Avenue, Chicago, Ill. 60618

FREE and without obligation, send me complete details of the Fabricon Reweaving . . . Reknitting, too . . . opportunity in my community. No salesman will ever call—everything comes to you free by mail!

Print Name _____

Print Address _____

Print City _____ State _____ Zip _____

Crafts 'n Things

FEBRUARY-MARCH 1977

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Be sure Crafts 'n Things Magazine moves when you do. Just send us your new address at least four to six weeks before you move. Please include your subscription code number and your old and new zip codes.

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Swap 'n Share

The "Swap & Share" section is designed to enable you to share ideas and to get answers to any questions you may have regarding crafts. We hope we'll hear from you. We'll answer as many questions as space permits. If we don't have the answer, we're sure one of our readers will. Send your ideas and questions to: Swap & Share, Crafts 'n Things, 14 Main Street, Park Ridge, Ill. 60068.

The old globe-shaped ceiling fixtures that used to be used in schools make nice hanging baskets for plants in a macrame hanger. Old Army helmets can be used the same way, when painted and decorated.

Mrs. Olive Veronesi
Box 3
Seminole, PA 16253

What a wonderful idea for a really striking accent!

I am looking for an "Ezee-Knitter" — it is the round one, and used to sell for \$2.95 at "Creative Crafts Corp." All of my letters to them have been returned. Can some of your readers

supply me with an address? I would like two of them.

Lena Meyerhofer

Route 2
Maple Park, IL 60151

How about it, readers? If anyone knows where these can be purchased, drop Ms. Meyerhofer a line.

A friend and I are looking for round, 5" diameter plastic rings, clear plastic or colored. Have tried the craft stores, but so far haven't been able to locate any. Hope you can help.

G. Holcomb
54 W. Sycamore
St. Paul, MN 55117

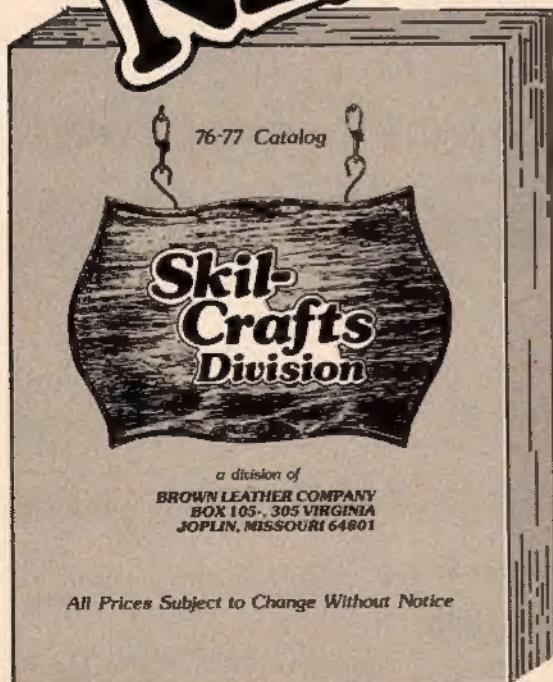
These are sometimes used in macrame projects. You might try macrame supply shops, or the yarn or needlework department of a department store. Perhaps our readers can offer more specific help.

Does your magazine know of outlets for crafts and hobbies such as hand-crocheted afghans and shawls? I like to make them but am having trouble selling them.

Miss Carol Schmeider
P.O. Box 1352
Madison, WI 53701

We suggest that you contact The Hobby Industry of America, at 200

NEW



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one of the
**WORLD'S
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Fifth Ave., New York, NY 10010. Perhaps they can give you the names of places that sell on consignment.

A nice bookmark can be made by covering a hair clip with little felt shapes. These may be made in a heart shape, pine tree, or mittens. To cover each half of the clip, stitch the edges of two shapes together, leaving an opening at the top. Slip one over each half of the clip; then sew together at the spring.

Mrs. Florence Heaps
1307 John Street
Corning, IA 50841

These are nice surprises for any occasion ... how about adding them as package decorations the next time you give a book as a gift?

We have a Vietnamese woman in our office who tells us of beautiful fabric flowers her daughters made with the aid of a set of tools. Apparently the petals and leaves are cut of fabric and "ironed" into shape with the tools. She describes them as "ironed" flowers. It sounds as if the petals are also shaded with paints. Apparently this was originally a Japanese art, and they had classes in Vietnam in the art.

In leaving Saigon, she was unable to take this little set of tools along, and wishes she could find such a set. Can you help find a set of tools so her daughters can continue their skill?

Norma Telford
Indian Waters Girl Scout Council
415½ Graham Avenue
Eau Claire, WI 54701

This sounds like a fascinating and highly specialized art. Can anyone furnish Ms. Telford with information on locating these tools?

Can you or any of your readers tell me where I might obtain patterns in American Indian designs for hooking rugs or wall hangings? There is a dearth of this type of information from local sources. My wife and I have enjoyed each issue of your publication, and wish you success.

Henry Summerall
131 Marvin Drive
Aiken, SC 29801

We're not familiar with a specific source for patterns of this kind. How about it readers: any suggestions for Mr. Summerall?

In the October-November issue, you suggested to Mrs. Uffelman that she might use orrisroot in making sachets. In that same issue under "Articles for Sale" on the Buy and Sell page, there is a place that sells orrisroot.

Wanda Jackson
525 South Garfield
Enterprise, Kansas 67441
(Continued on page 64)

FREE Quilt Patterns

in every issue of Quilter's Newsletter

If you like quilts, this monthly magazine will delight you. It is devoted entirely to quiltmaking and pattern collecting. Profusely illustrated with new and old quilts, including designer's originals and show winners. Covers modern techniques such as machine quilting and quilt-as-you-go as well as hand-quilting. Full of interesting, helpful features for both beginners and experienced quilters.

Every issue carries free patterns, quiltmaking lessons, stories behind old patterns, contests, pattern collectors' exchange, quilt news, other features on this exciting and rewarding hobby.

You'll also receive a catalog showing hundreds of patterns, plastic quilting stencils, pre-cut pattern templates, quilt-as-you-go patterns, quilt kits and books.



**SPECIAL
Introductory Offer
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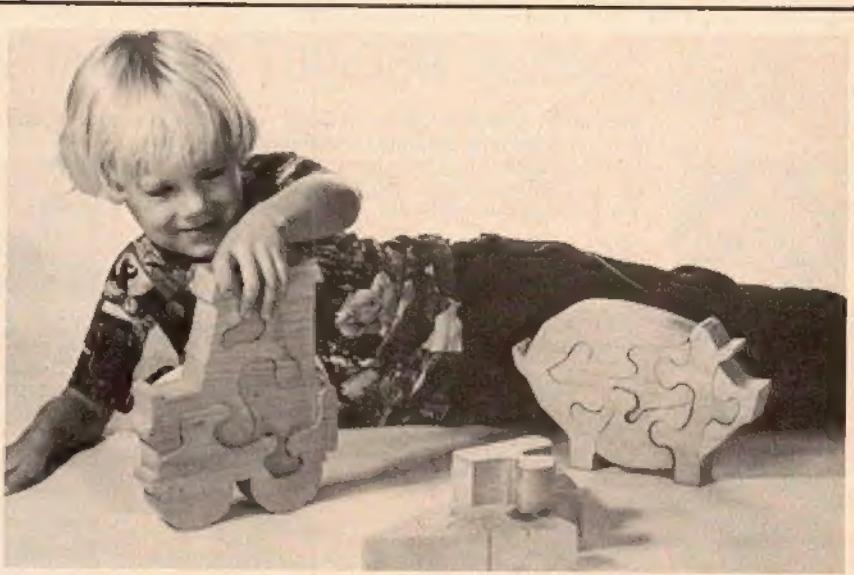
Please send Quilter's Newsletter to address below. Payment enclosed for

6 months & catalog \$3.50 Sample Issue & catalog \$1.
(Quilt As-You-Go Instructions sent free with 6 months' subscriptions)

Name _____

Address _____

City _____ State _____ Zip _____



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Here are nine enchanting wooden toy puzzle designs that you can make easily from standard size lumber. The easy-to-follow, full size patterns include a duck,

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NEW METHOD
GIVES YOU
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Mrs. A.C., Minn. (photo). She used spare materials and created a colorful, original scatter rug which won her a top prize at a Fair. Mrs. C.W.S., New Jersey, "I think your Palmloom is wonderful and just what I've been looking for." Mrs. E.P.M., Wash., D.C. says "I have purchased one of your looms and have enjoyed using it very much." Mrs. F.T., Minn. "I would like to have one of your Palmlooms. Two of my neighbors have each gotten one and have made several rugs and pillows. They sure are beautiful." Mrs. P.D., of Calif. "I saw some work done with a Palmloom and I like it very much. Please send it as soon as possible. I'm very anxious to obtain one." **NO SPECIAL CLOTH TO BUY.**

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- TABLE PADS
- APPLIQUE
- BELTS

You just wind up colorful strips of cloth or yarn on PALMLOOM, bind through the slots and join to form a new and unusual fabric covering. You buy no cloth. Use any remnants of wool, cotton or Nylon. It's easy — no bulky looms or frames — no special skill. Palmloom adjusts to make coverings of different thicknesses.

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NEW YORK, N.Y. 10017



Dates to Remember

This section will include dates of demonstrations, workshops, conventions, or perhaps a special announcement that you would like to make for an event in your particular area.

JANUARY 8 - FEBRUARY 20. ATLANTA, GA. Two Centuries of Black American Art Exhibit. At the High Museum of Art.

JANUARY 9 - FEBRUARY 27. YOUNGSTOWN, OHIO. "29th Annual Ceramic & Sculpture Show" at the Butler Institute of American Art. Hours are: Tuesday-Saturday, 10:00 a.m. to 4:30 p.m.; Sundays, 1:00 to 5:00 p.m. Closed Mondays. Free.

JANUARY 22 - 24. MILLERSVILLE, MD. Egg Seminar, taught by Aline Becker. At The Golden Egg, Inc., Rt. 3, P.O. Box 59. Send for information.

FEBRUARY 12 & 13. HILLSIDE, IL. "Hillside Starving Artists Fair" at the Hillside Shopping Center, Eisenhower Expressway at Wolf Rd. Hours: Saturday, 9:30 a.m. to 5:30 p.m.; Sunday

11:00 a.m. to 5:00 p.m. Fee \$20.00. Send 5 slides or photographs along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

FEBRUARY 21 - 25. DENVER, CO. Seminar on painting and decorating Early American Tinware reproductions, taught by Pat Virch. For information, contact: Premier Manufacturing Co., 5560 Gray Street, Arvada, CO 80002. (303) 424-7737.

FEBRUARY 26 & 27. WAUKEGAN, IL. "Belvidere Mall Starving Artist Show." At Belvidere Mall, Belvidere Rd. at Lewis Ave. Hours: Saturday, 10:00 a.m. to 5:00 p.m.; Sunday, noon to 5:00 p.m. Fee \$20.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

MARCH 11 & 12. STAMFORD, CT. "Dolls, Dollhouses, Miniatures and Accessories Show." At Stamford Women's Club, 45 Prospect St. 11:00 a.m. to 7:00 p.m. Admission, \$1.00. For information contact: Kitty Osker, Andrea's, 959 High Ridge Rd., Stamford, CT 06905. (203) 322-9844.

MARCH 25 - 27. SANTA ANA, CA. Santa Ana Rock and Mineral Club Annual Show, "Stone Age '77." At Labor Union Hall, 2829 W. 1st St. Hours: March 25, noon to 6 p.m.; March 26, 10 a.m. to 8 p.m.; March 27, 10 a.m. to 6 p.m. Contact Elmer Child, General Chairman, 41 Maui, Santa Ana, CA 92704, phone (714) 531-7273; or Norm Roberts (714) 541-9440.

APRIL 30 & MAY 1. HILLSIDE, IL. 10th Annual Hillside Selected Crafts Festival. At Hillside Shopping Center. Hours: Saturday, 9:30 a.m. to 5:30 p.m.; Sunday, 11:00 a.m. to 5:00 p.m. Fee \$20.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

MAY 7 & 8. DALTON, GA. The Prater's Mill Country Fair. 10 miles north of Dalton. Admission: \$1.00 adults, children under 12 free. Juried by slides or photos. Contact: Judy Alderman or Jane Harrell, 216 Riderwood Dr., Dalton, GA 30720. Phones: (404) 259-5765 or (404) 259-3420.

MAY 14 & 15. VIRGINIA BEACH, VA. Virginia Beach Dept. of Parks and Recreation's Third Annual Folk Arts Festival. Princess Anne Park. 10:00 a.m. to 5:00 p.m. Admission free. To apply, send slides or photos along with application to: Virginia Beach Dept. of Parks and Recreation, 4700 Recreation Dr., Virginia Beach, VA 23456.

(Continued on page 63)

Aunt Martha's PRE-CUT QUILT KITS

Beautifully blended colors in 80x80 colorfast pre-shrunk cotton percale. Complete assembly instructions and quilting suggestions included. Quilt makers, both experienced and beginners, like Aunt Martha's pre-cut quilt kits.



Trip Around the World
Quilt Kit No. QT200



Colonial Patch
Quilt Kit No. QT201

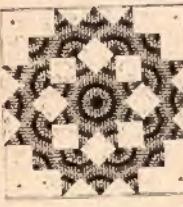
TRIP AROUND THE WORLD — \$17.95

Quilt Kit No. QT200 — 8 vivid colors, red, pink, orange, yellow, white, blue, light green, dark green. Kit contains 1,575 pre-cut 2-1/2 inch squares to complete quilt top 70x90.

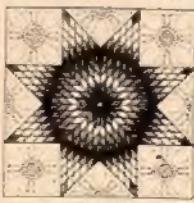
COLONIAL PATCH — \$15.95

Quilt Kit No. QT201 — Patches of prints and solids in green, red, blue, yellow make this quilt a favorite! Kit contains 252 pre-cut 5-1/2 in. squares to complete quilt top 70x90.

BROKEN STAR Quilt Kits — \$12.95 per kit



Broken Star



Lone Star

M14 Rainbow — Tints set in green, lime, yellow, light pink, pink, rose, red, pink, lt. purple, dark purple, and blue.

M32 Pink — 3 shades of solid color light, medium and dark.

M33 Blue — 3 shades of solid color light, medium and dark.

M36 Americana — Red, White and Blue.

M37 Harvest — Brown, Orange, Yellow.

SATISFACTION GUARANTEED

Send cash, check or money order with quilt kit number and we mail postpaid.

LONE STAR Quilt Kits — \$10.95 per kit

M10 Rainbow — Tints set in green, lime, yellow, light pink, pink, red, rose, pink, lt. purple, dark purple and blue.

M15 Americana — Red, white and blue.

M17 Harvest — Brown, orange, yellow.

M28 Pink — 3 shades of solid color light, medium and dark.

M29 Blue — 3 shades of solid color light, medium and dark.

**AUNT MARTHA'S STUDIOS, Dept. 988
1441 Atlantic, Kansas City, Missouri 64116**

The Art of China Painting

PINK WILD ROSES. A white china plaque has been delicately painted and fired to whisper the fragile loveliness of muted wild roses. The foliage and roses murmur with a gentleness.

BLUE DAISIES. A ceramic tile has been painted with baby blue daisies. The shading and highlights add a blithesome touch to the china, making it a joy to view. A truly radiant wall decoration!



The art of china painting has survived centuries. The hardness of porcelain and the durability of the mineral oxide paints, fusing with the glaze when fired in a kiln to 1300 degrees, produces works of art that outlast canvases by centuries. This art form has been used by Chagall, Picasso, Rembrandt and Gauguin.

The paints are transparent, and only develop their true color

Continued on next page.



VIOLETS adorn a cup and spoon holder to make an afternoon tea an artistic feast.

LILIES OF THE VALLEY on a plate, or on a ceramic tile for a trivet, are a visual delight.



and beauty when fired. This is what our china painting artist means when she says enthusiastically, "Every time I open the kiln it's like Christmas morning!"

A ceramic shop can fire your pieces at cone no. 018. It takes two or three paintings and firings to finish a piece, as the paints must be applied thinly, highlights retained, and dark tones layered for depth.

We are lucky today, as we have better colors, kilns and porcelain than were available in the past. China painting will repay you at times with frustration, but mostly with deep satisfaction. Once you begin — watch out: it can be habit-forming.

China Painting

DINNER BELL AND CUP. Paint china pieces with a dancing border design of mushrooms.

PENDANTS. What fun you'll have painting colorful flowers, mushrooms and butterflies for jewelry!

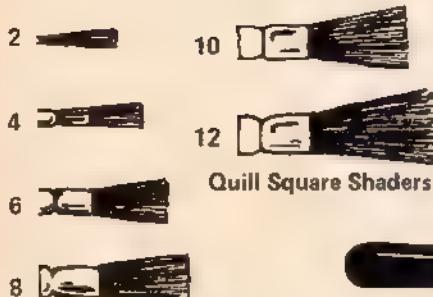
If you're thinking that china painting is for experts, we're out to prove you wrong — every expert was once a beginner! If you'd like to learn the basics, now is the time to round up the materials and equipment you'll need and get started. No, you don't need a kiln — a ceramic shop will fire your porcelain for you.

Materials

You'll need a set of dry china paints, as follows: silver yellow, yellow brown, yellow red, chartreuse, moss green, apple green, brown green, darkest green, black green, baby blue, banding blue, Copenhagen blue, pale pink,



CHINA PAINTING SUPPLIES



No. 2 Scroller

No. 1 Liner

Palette Knife

1st flr

strong rose, pansy purple, deep blue green, Russian green, violet of iron, rich brown, Persian red, Pompadour red, and black. For brushes, you'll need quill square shaders (short) in the following numbers: 2, 4, 6, 8, 10 and 12, plus a No. 2 long scroller and a No. 1 liner.

In addition to paints and brushes, you'll need white glazed porcelain to paint, such as a tile, a plate, or a cup and saucer.

Other materials include a palette knife, pure gum turpentine, rubbing alcohol, tracing paper, a black fine point permanent felt marker, a 10" square of pure China silk, cotton for padding, clean ironed rags, the very finest sandpaper, a wax marker pencil, round toothpicks, 6" square white ceramic tiles for mixing paints, a secretarial stick eraser (sharpened), and for pen work, a crow quill pen point (available from a stationery store) and a can of soda pop (not diet!).

Use a heavy weight mineral oil or china painting medium for mixing your paints. Many mediums are available from ceramic supply shops. Some dry very fast and some stay moist. The heavy weight mineral oil can be used for painting and will stay moist. It is good for beginners.

You can also mix an excellent medium using 8 parts of balsam of copaiba, 2 parts lavender oil and 2 parts clover oil. This formula dries, and will not give you days to work or correct your painting, but it will allow you to shade better, because it gives an added drag or pull to your brush. These oils can usually be ordered from a pharmacist.

You'll need a palette box (a flat, covered metal box with a glass slab) to keep your paints tightly covered so they stay moist and dust-free. Or, you can use an old metal candy or cookie box, or a film can with a tight-fitting lid. Line it with white paper, and cover the paper with heavy plastic or glass cut to fit.

Preparation

Cleanliness is most important. Dust and lint are your worst enemies. Be sure your working area is dusted, and don't wear

your fuzzy sweater. Mix each paint; then clean the tile and the knife, and start again. Setting up a new palette is tedious, but the paints will last for months.

STEP 1. On a tile, grind each color separately with the palette knife, by adding a few drops of mineral oil to a mound of dry paint about the size of a penny mounded. Use a circular motion, and grind the paint until it feels smooth and creamy and is the consistency of toothpaste. Most paints are easy to mix; the colors containing gold oxides, pinks, purples and rubies require more grinding. Transfer colors to the palette box and mark the whole liner with the names of the colors.

STEP 2. If you are using new brushes, you will need to prepare them. Square shaders are used flat and fan-shaped, but they do not come this way; they must be "trained." To train a new brush, fill a wide mouthed jar (such as a baby food jar) with turpentine. Holding the new brush by the handle, swish it in the turpentine without letting it touch the bottom of the jar. Lift the brush and see which way the bristles want to flatten. Then flatten the brush with your fingers, and press out excess turpentine.

Load the brush with painting oil. Keep pressing the brush flat, and work the oil into the quill part. You can fan the brush wider at the tip. Pick up more oil, and work the flattened brush on the tile. Use

a sort of wiggling gesture with your hand, and work the brush away from you (it will get wider). Then do the same, working the brush toward you (it will get narrower). Do this several times to work oil into the bristles.

Always keep flat brushes flat, and reshape them after painting, before putting them away. Always keep a little oil in them - with proper care they will last for years, and with careful "training" they will make your painting a breeze. Keep pointy brushes pointed and oiled.

STEP 3. Clean your white porcelain with alcohol. Sketch your design directly onto the porcelain with a wax pencil, or use graphite tracing paper to transfer the design. The graphite tracing lines will burn out completely when the porcelain is fired. If you use regular carbon paper for transferring the design, go over the traced lines on the porcelain with a fine point permanent felt marker. Then remove the tracing lines with turpentine. The marker lines will remain, and won't smudge while you are painting. They will burn out completely when fired. (The marker isn't recommended for pen work, because the line is too dark. For pen work, the less lines in your design, the better.)

STEP 4. Now you are ready to paint.

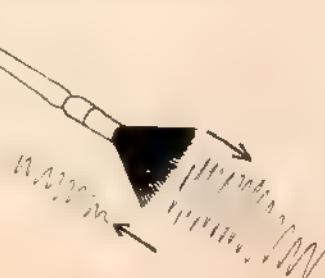
Preparing the Brush. Rinse the brush in turpentine, and pat out the excess on a rag. Moisten the brush with oil; then flat-

PREPARATION

Step 1. Grinding Colors



Step 2. Conditioning Brush



ten and widen the brush on a tile. *Blot excess oil.* Use only enough oil to keep the brush flat and fanned and to keep the hairs from separating. (Repeat this process of cleaning and conditioning the brush each time you change to a lighter color.) On a tile, place a flat smear of each color you will be using. This will let you mix colors without contaminating the larger mounds of color on your palette.

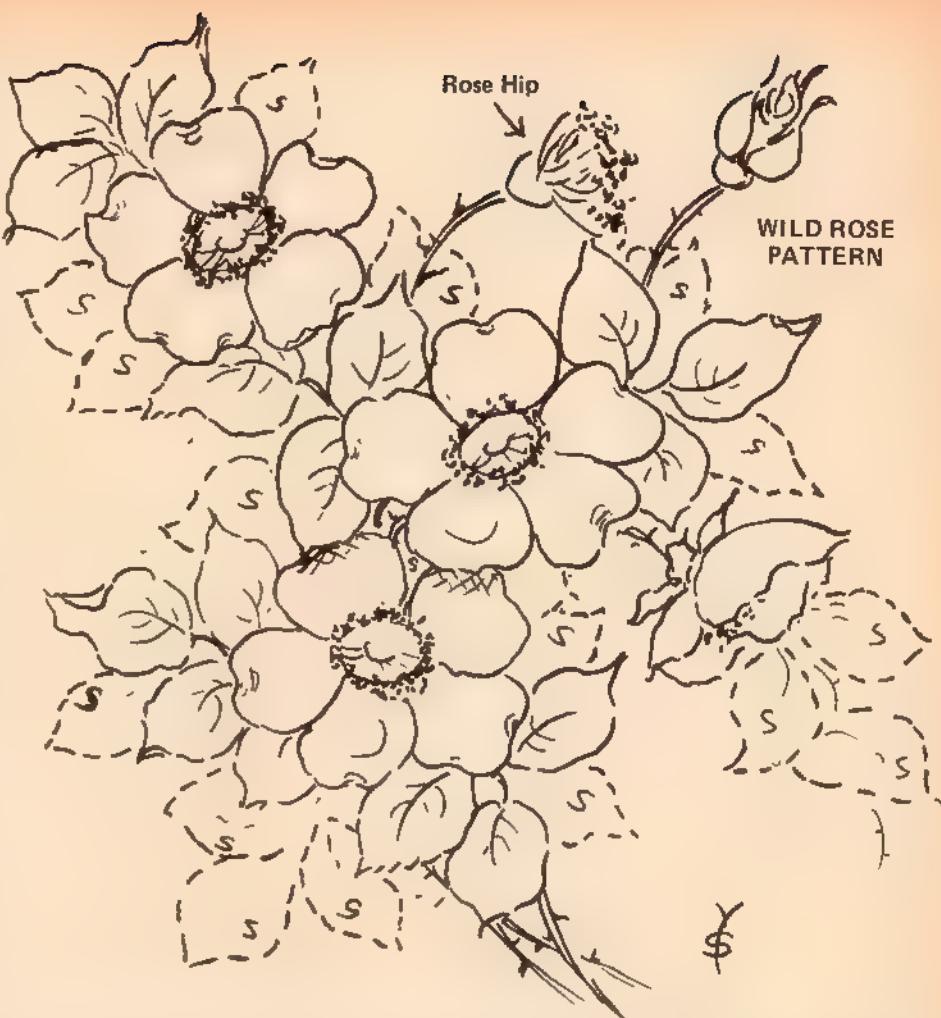
Loading the Brush. Use a circular motion and "side load" your flat brush by working it into one side of the paint. With practice, you can "load" with two colors ("double loading"). You will learn to make your brush strokes so that the loaded side of the brush goes where more color should be.

Painting. The background is painted first. The wild rose plaque has a "pounced" background. This means that the colors are blended by gently padding or dabbing the paints with a little knapsack called a "pounce." To make a pounce, place a wad of cotton on a square of pure silk, and bring the silk up around the cotton, twisting the ends, as shown.

Next, you are ready to do the first painting of your design. Using lighter colors, as specified for your design, paint the main subjects and leaves. China paints do not mature to their true color until fired, so be careful not to paint too heavily.

To finish painting before the first firing, you will need to do some "framing up" to add shadows and depth. This means to paint darker the edge of the part that is underneath (such as a leaf sticking out from behind a flower) and "highlight" (using a piece of silk over your bare finger to remove some of the wet paint) the part that is on top. Framing up is also used to darken the V's created by overlapping petals. The first painting will be *very pale*, as shown by the tile at left, when it is ready for the first firing.

After firing at cone 018 or 017, sand the painting very lightly and wipe off with alcohol before the second painting.



Use darker colors to finish painting your design, and to add details. Be sure to retain the highlights from the first firing — this is a cardinal rule of china painting! Then fire the finished piece at cone 018.

Pink Wild Roses

Painting the lovely roses pictured on page 9 is an excellent project for the beginner in china painting. Use the following colors and mix each paint: silver yellow, deep blue green, darkest green, chartreuse, yellow brown, pale pink, moss green, violet of iron, and strong rose. A 6" tile, such as the framed one pictured, is the easiest for a beginner to work on.

For the background, use your largest flat brush fully loaded with yellow, and apply a light coat to the upper left and lower right of your tile. Apply chartreuse to the lower left, and deep blue green to the upper right. Then pounce the background, working from the lightest to the darkest areas. If the background overlaps the flower design while you are pouncing, use the tip of your finger, covered with silk, to gently clean up the flower area.

To paint the design, use a No. 8 flat shader. Condition the brush and remove excess oil. Side load with pale pink, and paint the petals, working toward the center of the

SIDE LOADING



MAKING A POUNCE



FRAMING UP



MUSHROOMS
PATTERN

All of the patterns and painting shown in this article are original, done by Selma Yanowitz of Skokie, Illinois. She is a member of the International Porcelain Art Teachers, Inc., and the World Organization of China Painters. To obtain a price list for china painting supplies, plus a gift pattern, simply send a self-addressed, stamped envelope to Selma Yanowitz, Terra Studio, 9650 N. Tripp Ave., Dept. CT, Skokie, IL 60076.



flower. Always work toward yourself, turning the piece as you work. Use the side of the brush with the most color. Highlight the edges of the petals. Paint the flower centers yellow, shading with yellow brown.

Foliage is painted chartreuse with a No. 6 brush. Moss green can be double loaded for more shading. If this is the first time you have china painted, the tendency will be to paint too heavily and too solid. This can be remedied with practice, and by tapping out some highlights with your fingertip (bare, or covered with silk). When you have finished painting the design, your tile is ready for the first fire.

After your piece has been fired, you are ready to paint details and add shading, using darker colors. With the No. 6 shader, side load with strong rose, and circle the flower centers, keeping the loaded side of the brush to the center of the flowers. Shape and separate the petals with rose. Leave much of the flowers with the highlight color of pale pink from the first fire.

The foliage is shaped and separated with darkest green. Shade what is under a petal or another leaf; leave the tips of the leaves light. Framing up is done with deep blue green, tipped in a little violet of iron. It is placed in the shapes indicated with dotted lines and "s" on the pattern.

Details and stems are added with a scroller brush. The flower centers are irregularly circled with dots of violet of iron. You can tap out highlights in the dots with a wax pencil or a brush handle. Add stems, leaf veins and tips with darkest green. Paint thorns and the detail on the rose hip with violet of iron. Then fire the piece the second (final) time.

Mushrooms in Pen Work

This is an easy and very effective subject. The design is transferred to the porcelain, then penned in. When dry, wipe with turpentine to remove the transfer lines; then paint in your first fire colors.

Two possible color combinations are listed below. In each group the first color is used for the first firing, and the color after the dash is used to shade it on the second firing.

Red Color Group

Yellow - yellow red
Yellow red - Persian red
Persian red - Pompadour red

Brown Color Group

Yellow - yellow brown
Persian red - rich brown
Pink - pansy purple

The foliage and ground are painted with yellow brown and moss green on the first fire, and shaded with brown green on the second fire. The area above the ground is done in baby blue, and shaded with deep blue green.

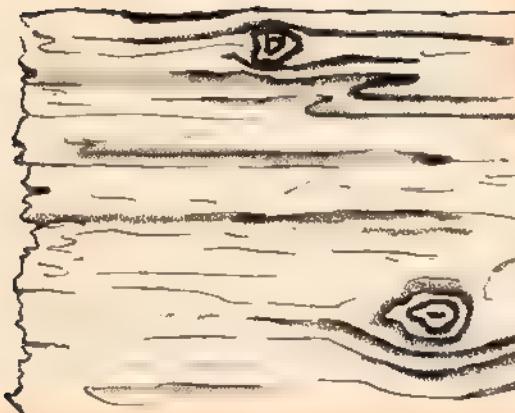
For the pen work, use dry powder china paints in rich brown and black. Wipe a tile with alcohol so it is completely clean before you mix your paint (half rich brown and half black) into a mound about the size of a dime. Then mix in soda pop to thin it. (Regular pop is good; DON'T use a diet pop, as the sugar in the pop is necessary because it causes the pen work to dry hard.) Mix until the mixture is thin enough to feed from your pen.

If the paint spreads, it is too thin; just keep mixing and some of the pop will evaporate. You may add a drop of pop when needed, as the "ink" will thicken after a while.

When pen work is dry, wipe gently with turpentine to remove tracings. Use a No. 4 flat shader to paint sky and ground first. Then paint leaves and undersides of mushrooms. The stems are shaded with pink and black; leave much of the stems white. The caps are painted flatly (no shading on the first fire). Fire at cone 018.

To finish, shade ground and foliage with brown green. Shade undersides of mushrooms, and lastly, the caps, with the second colors listed above. Relief white dots can be added to some mushrooms. Then fire the second time, and your piece is finished. ■

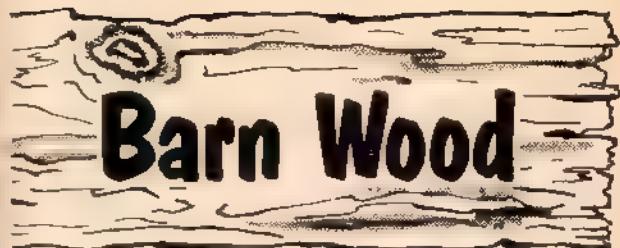
Presto! ...Barn Wood



Observe carefully. Ordinary craft tools and insignificant india ink are about to magically transform commonplace soft wood into something exceptional. And now, a bit of sleight of hand, and presto! ... barn wood!

Frame. Just a touch of craft wizardry is all it takes to conjure up picture frames with the weathered look of barn wood.

Frame with Matting. Cast a spell on soft wood! With some Crafts 'n Things prestidigitation, you can transfigure an inexpensive wood into an enchanting frame.



Ecology Box. No magic wand is necessary to convert soft wood into an ecology box frame with the worn and weathered look of barn wood. The open sesame technique used here calls for distressing L stock, corner butting or soft pine wood with a craft knife and stiff wire brush, and then aging the color of the wood with india ink. The natural appearance of barn wood is a spell-binding setting for an ecology box.

Instructions...

Show off those striking prints or pictures with a frame made from simulated barnwood. Or use the "weathered-look" wood for an ecology box.

Materials

For the wood, you'll need L stock or corner butting. If this is not available, use a length of soft pine or similar soft wood. You'll also need chevrons, a craft knife, a stiff wire brush, white glue, india ink, a miter box, a keyhole saw, push points, and scrap pieces of 1/8" paneling with wood backside. (All of the materials needed are available at your local lumber yard and hardware store.)

Frame

Cut four lengths of wood to the desired size of your frame. Using the miter box, miter all four pieces on both ends to form 45 degree angles.

Fig. 1. If L stock is not used, notch all four sides of frame. To do this, clamp a metal straight edge on a length of frame and use a craft knife to scribe a notch about $\frac{1}{4}'' \times \frac{3}{8}''$.

Fig. 2. Begin weathering the wood, using a craft knife. Scrape and cut into the wood, following the grain, to give it a deep texture. Occasionally whittle out a sliver or two to give the wood a very worn effect.

Now, pressing hard with a wire brush, scrape each length of wood, again following the grain. Scrape all over each length of wood. This will give the frame a distressed effect. For maximum worn effect, repeat process.

Fig. 3. Glue one length and one width of frame together. Repeat with other two pieces. Glue the two pairs together and secure with chevrons.

Finally, mix $\frac{1}{2}$ teaspoon of india ink with about 3 teaspoons of water. Brush solution over entire frame. (Test on a piece of scrap wood first.) For a darker effect, brush on several coats. It is better to use several thin coats of solution than one thick coat.

Frame with Circle Matting

Make your frame as above. Cut paneling wood the size to fit into frame.

Fig. 4. Using a compass, draw outline of circle in diameter desired. To find center, draw diagonal lines from all four corners. Meeting point is center. Cut out circle with keyhole saw. Weather the matting, using the same process as on the frame.

Fig. 5. Place the matting into the frame and secure with white glue. Secure a plate of glass, if desired, and your print, to back of frame with push points. If your print is of light weight paper, tape it to a heavy cardboard backing for firmness.

Ecology Box

Extra materials you will need include glass, $\frac{3}{4}''$ wide $\times \frac{3}{16}''$ thick, and pine molding strips. Follow same instructions for making frame, except use a $1''$ corner butting or L stock. When frame is completed, place a piece of glass, cut to size, in frame. Position pine molding strips as partitions. Glue together in any pattern you want. (See Fig. 6.) Fill partitions with desired materials. Cut 1/8" paneling for backing; secure with push points.

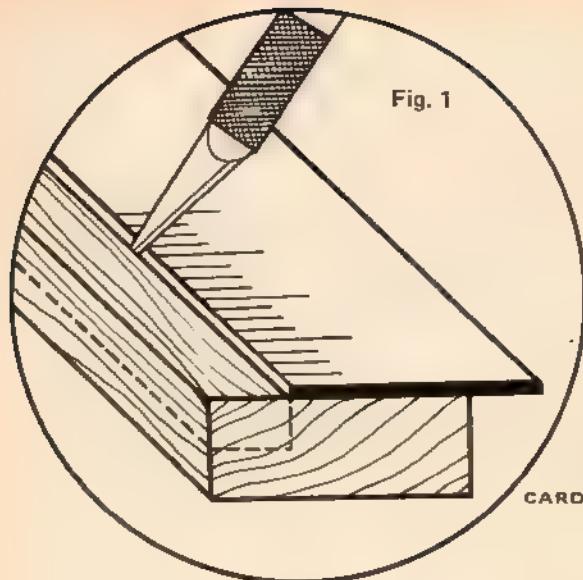


Fig. 1

Fig. 4 - To Cut a Circle Matting

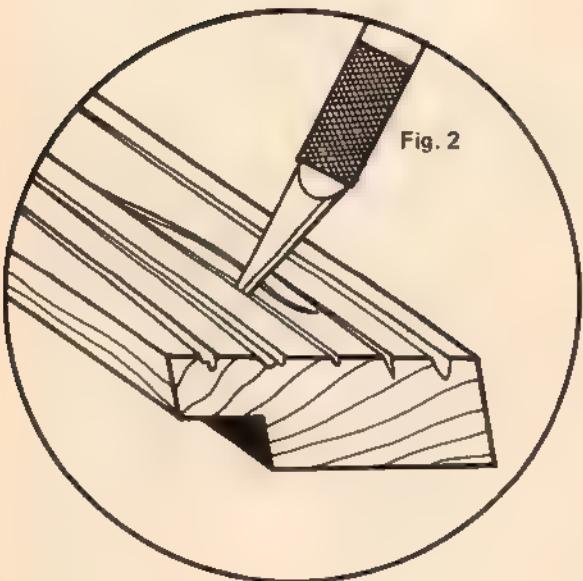
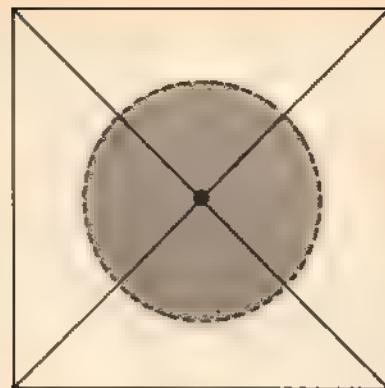


Fig. 2

Fig. 5
PRINT &
CARDBOARD BACKING

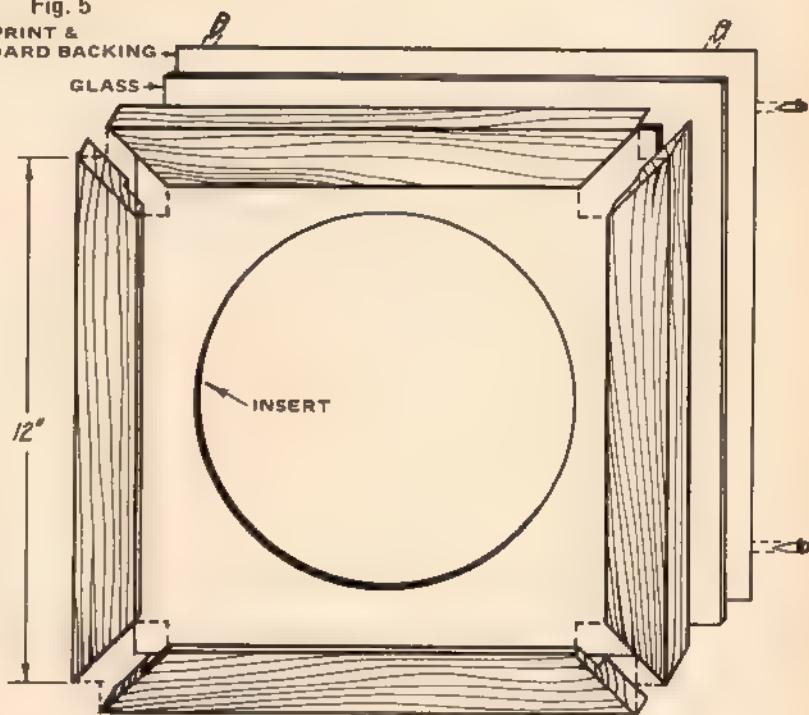


Fig. 6

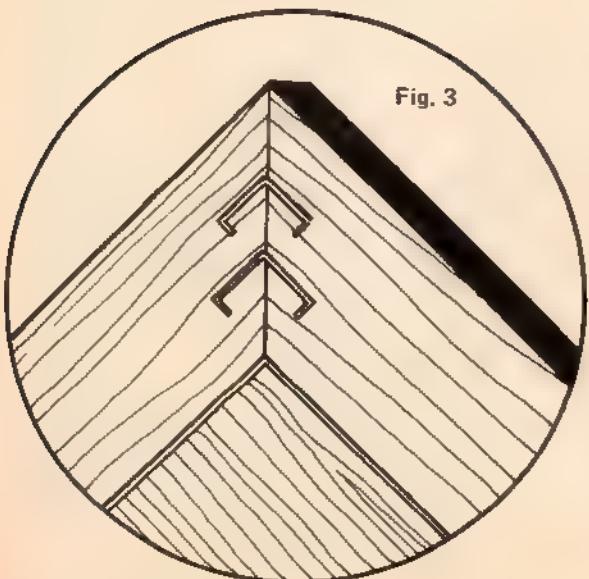
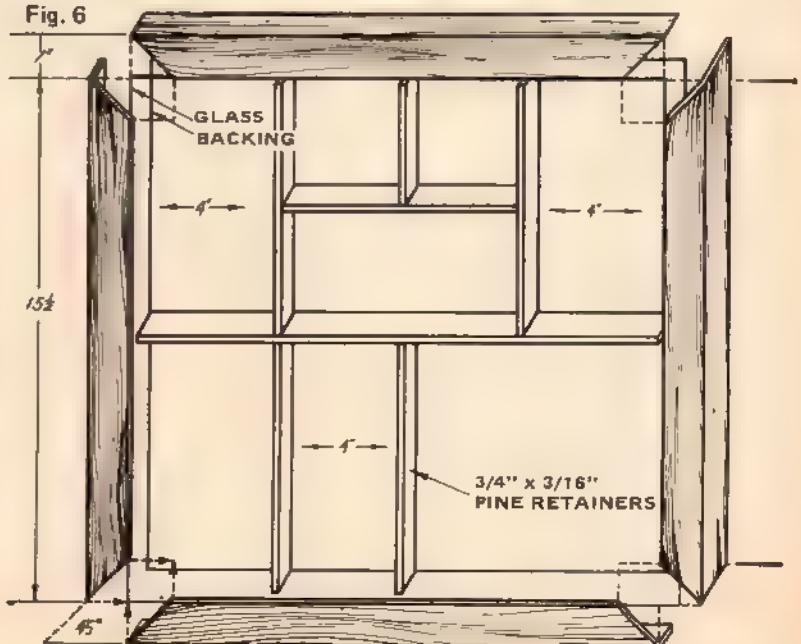


Fig. 3

A RAINBOW

of RYA

Somewhere this side of the rainbow is a world of color ready to be sewn into a rya rug! Spring is the season to look to that rainbow, and make a many-hued rya from wool yarn. (See page 21 for rya instructions.)

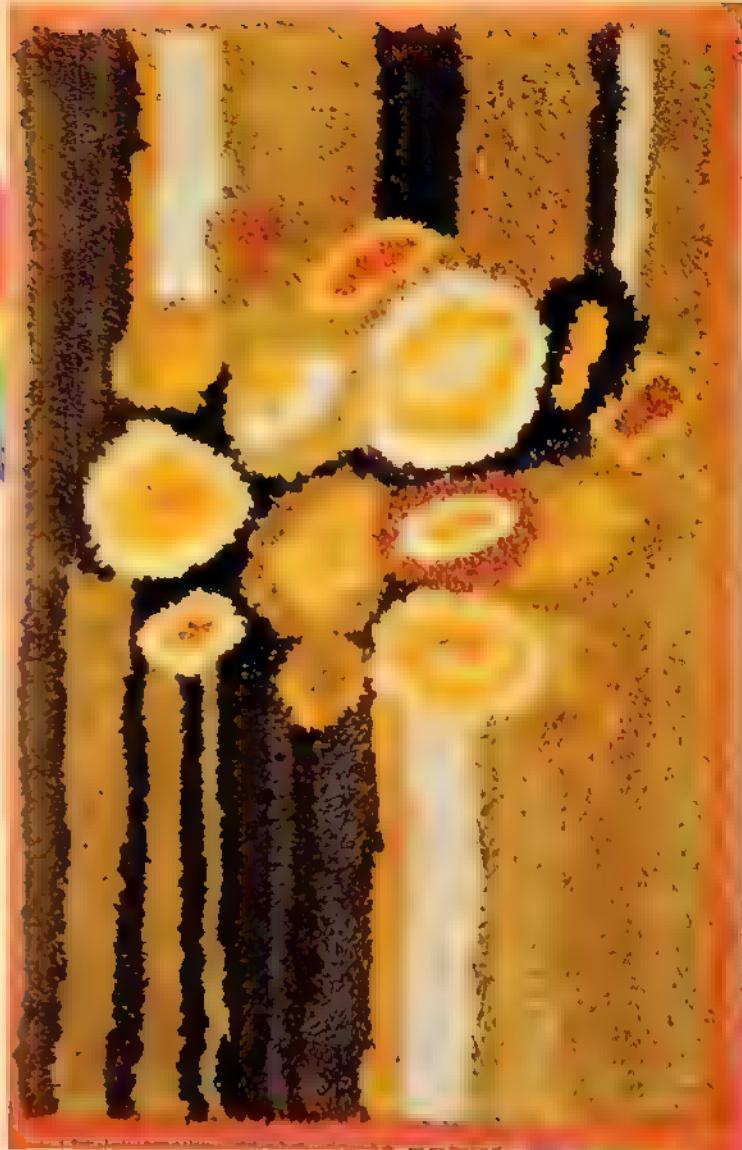
THE TREE OF LIFE. The spectrum of color in this design is a shower of beauty — simple in design and rich in color like the rainbow itself.





CACTUS TREE. You say you're always chasing rainbows. You say just once you'd like to grasp that rainbow and bring it into your life. Why not sew a rya rug in shades of yellow, gold, orange, green and white like this cactus tree design. Hang it on a wall in your home, and maybe you'll start believing that rya making is more satisfying than rainbow chasing! (Designed by Catherine Bjork Nelson.)

ABSTRACT. In brown and black, shades of rust, and white, this design is a downpour of color which will flood a room with your individuality. Why will it be such a unique accessory? Because it's been made by you, and there won't be another rya quite like it! A real pot of gold for any room decorated with a modern flair.





RYA

SPACE. A rya rug in several shades of red is certain to brighten any rainy day — even one which promises no rainbow. This design will precipitate a downpour of compliments. Terrific with chrome accessories.

PILLOWS. With these tic-tac-toe, green and Hawaii pillows strewn across a couch, it'll look as if it's rain-bowing cats and dogs inside your home!

To get started on your own rya creation you'll need:
Yarn. (While any type of yarn can be used, it is advisable to use a high quality yarn, such as 100% Norwegian wool, since you will be investing so much time in sewing your rug.)
Rya cloth. (If you are drawing your design on the cloth, use a permanent felt marker.)
Size 13 tapestry needle

Preparing the Yarn

To get the correct length for each strand (about 54"), cut through a skein of yarn once and open out. With a contrasting piece of yarn, loosely tie the yarn at its center to the base of a coat hanger. This way you'll be able to easily draw the strands of yarn from the skein when making color combinations. Three strands are used for each color combination.





Meet Eric Norgaard, the designer of the rya rugs and pillows. His interest in ryas goes back to the early 60's. At that time he began modifying and adapting the age-old Scandinavian rya-making techniques for craft-minded Yankees with an eye for beauty and quality.

In 1962 he began importing Scandinavian fabrics, materials and equipment, and popularized the use of the "egg beater," a Scandinavian speed rug-hooking tool. His craft store, Norden Crafts, 222 Waukegan Road, P.O. Box 1, Glenview, Illinois 60025, houses kits and all materials for all ryas featured, for other exquisite ryas and hooked rugs, and for intriguing, innovative designs which combine both rug-making techniques.

Sewing

Baste the edges of the rya cloth to prevent ravelling. If you intend to hang the rya after it is sewn, sew a casing for a curtain rod.

Start sewing stitches at the top left corner; complete one horizontal row at a time. It takes about five hours to complete one square foot of stitches.

Fig. 1. Thread needle with three color strands. Insert needle through the rya cloth, and pull through hole immediately above.

Fig. 2. Pull yarn through holes, leaving a $1\frac{1}{2}$ " tail at the lower hole. Pull the upper thread to the left.

Fig. 3. Fold tail over upper thread, and hold tail in place with thumb. Bring yarn counterclockwise around tail and begin a new stitch, inserting needle in the next two holes at right. Pull yarn firmly around the $1\frac{1}{2}$ " tail to create the locking knot called the *lockstitch*.

Fig. 4. To make a loop, insert the needle into the same two holes used for the lockstitch. (Each set of holes is sewn through twice — once to form the lockstitch for the previous stitch and once to form the loop for the holes being worked.)

Fig. 5. Pull the yarn through, leaving a loop about 2" long.

Fig. 6. Fold the loop over upper thread. Bring yarn counterclockwise around the loop. Insert your thumb into the loop, and adjust to $1\frac{1}{2}$ ". Lock loop, using a lockstitch, by inserting the needle in the next two holes at the right, and continue to the end of the row. Work across one entire row, changing colors as required, before beginning the next row.

Fig. 7. When you finish using a length of yarn, when you change colors, or when you end a row, finish with a lockstitch and cut the yarn $1\frac{1}{2}$ " from the rya cloth.

Fig. 8. To continue in the same row with a different color yarn, bring the needle with the new yarn through the holes used for the lockstitch. Pull through, leaving a $1\frac{1}{2}$ " tail. Fold the tail up, next to the end of the yarn from a

previous color. To lock, bring the yarn counterclockwise around the yarn from both the previous color and the new color.

Fig. 9. To start a new row, insert the needle two holes down from the last row. Do not sew into a hole that already has yarn in it.

Cutting Loops

Cut loops open after you have sewn several stitches. The rug looks best if pile is uneven. Cut loops open to random lengths, approximately $\frac{1}{2}$ " from top of loop. For a very shaggy look, do not trim yarn remaining in needle after 13 loops are made.

Finishing the Rug

Turn edges under and sew to the back of the rug. While it isn't necessary to prevent ravelling, you may want to brush on latex rug backing to make rug skid-resistant. (Liquid Latex Rug Backing is available at your craft store or from Norden Craft Dealers. See paragraph at top of page.)

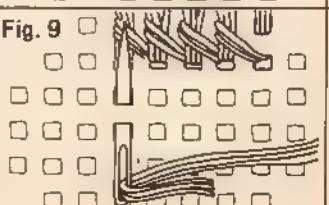
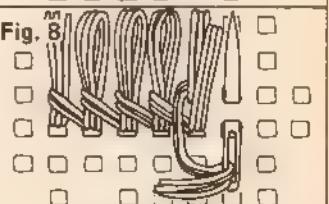
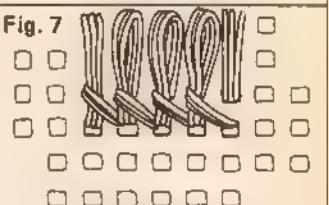
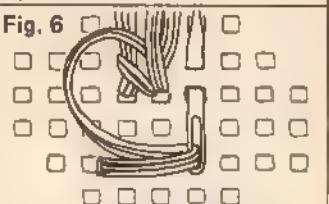
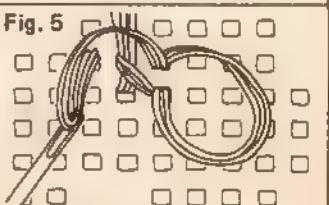
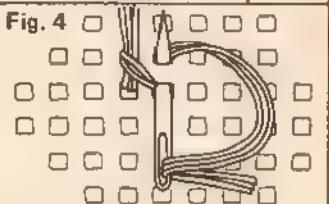
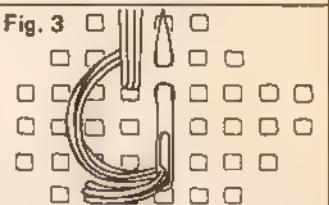
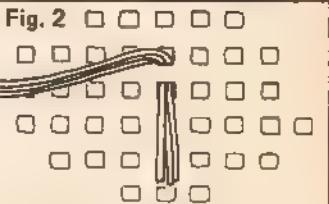
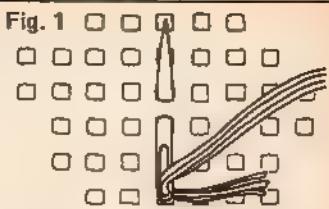
Yarn Requirements

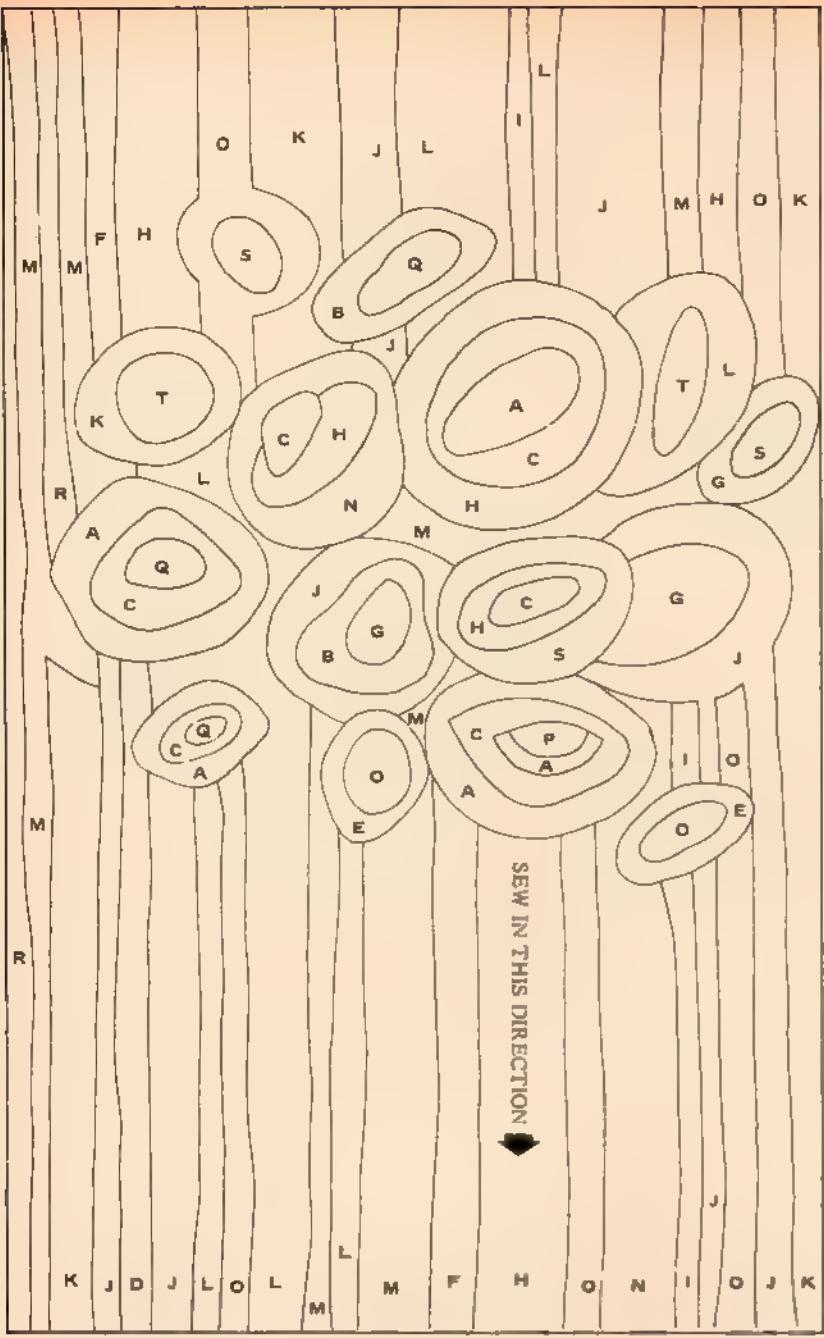
Information in the charts on pages 22 and 23 will enable you to make your own rya projects with the same subtle color differences as in the ryas photographed. These approximate yarn requirements are based on using Norden 100% wool rug yarn, making 13 loops per 54" length of yarn with three strands in the needle. Yardage per skein will vary.

Color Names are listed and *Color Numbers* have been assigned to each color to simplify the charts. Purchase your yarn from a store near your home by using the name of the color, or purchase directly from Norden Crafts by using the color number. A yarn color card is available from Norden Crafts for \$1. (See paragraph at top of page.)

Amount of yarn given in ounces tells how much yarn to purchase for each rug size in each color, with the Color Number next to it.

Design Letter refers to the letters printed on the patterns themselves. To achieve the colors of each design letter, refer to *Color Combination*. Three color number entries are given here, one for each strand. ■





CACTUS TREE

Color Name	Color Number	Yarn (ozs.) for 12" x 15"	Design Letter	Color Combination
Off White	40	4	A	40-40-40
Light Yellow	511	3	B	8-504-511
Yellow	29	6	C	8-511-518
Gold	507	14	D	11-11-506
Light Olive	37	19	E	29-29-29
Olive	38	20	F	29-29-518
Melt Dark Olive	502	20	G	29-51-511
Dark Olive	504	8	H	40-40-40
Light Olive-Gold	506	2	I	106-106-106
Olive Brown	507	20	J	106-106-507
Light Olive	511	5	K	106-504-507
Yellow	513	1	L	502-502-502
Orange	515	12	M	502-515-515
Medium Olive	515	3	N	504-504-507
Gold	516	9	O	507-507-507
Dark Gold	517	7	P	511-511-512
Yellow-Orange	518	9	Q	511-513-513
			R	515-515-515
			S	516-516-516
			T	518-518-518

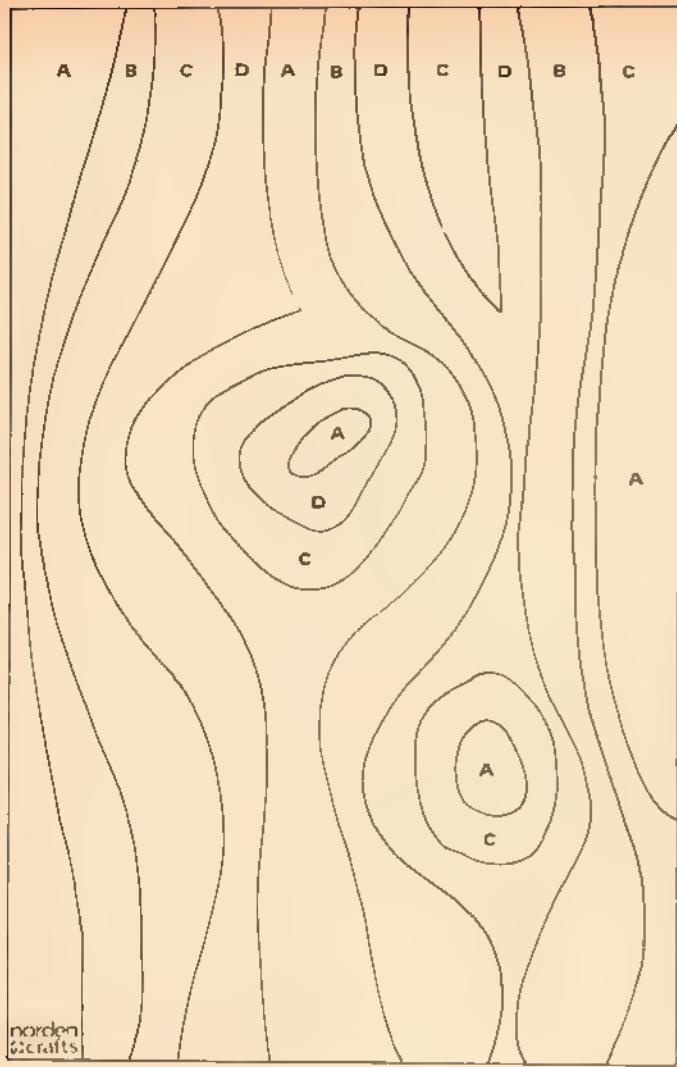
TIC-TAC-TOE PILLOW (p. 20):
Use 12 ounces of any color yarn to make a pillow 15" square.

Color Name	Color Number	Yarn (ozs.) for Rug Size 3' x 5'	Design Letter	Color Combination
Yellow	8	4	A	8-8-8
Olive	37	4	B	37-37-37
Off White	40	45	C	40-40-40
Light Olive	507	2	D	507-507-507
Orange	513	4	E	513-513-513
Dark Olive	515	4	F	515-515-515
Gold	516	4	G	516-516-516
Dark Gold	517	4	H	517-517-517
Yellow-Orange	518	4	I	518-518-518

TREE OF LIFE (p. 18)

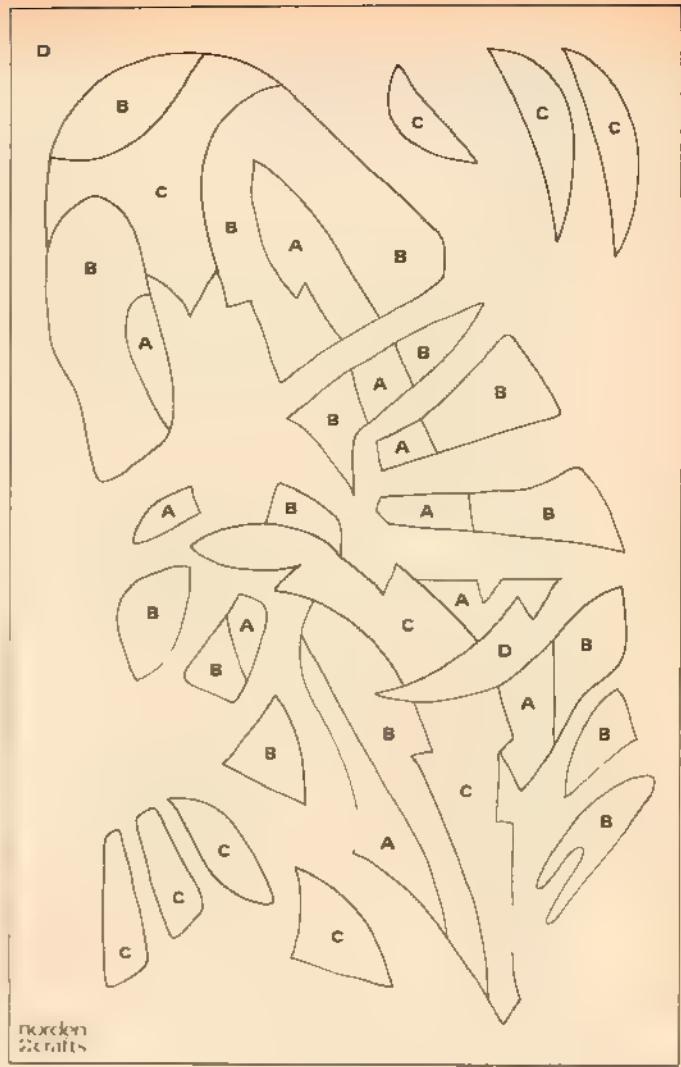
Color Name	Color Number	Yarn (ozs.) for Rug Size 3' x 5'	Design Letter	Color Combination
Bright Red	5	6	A	5-5-946
Medium Red	946	10	B	946-6-34
Dark Red	6	12	C	6-34-7
Burgundy	34	32	D	34-7-39
Dark Burgundy	7	24		
Charcoal Brown	39	20		

Color Name	Color Number	Yarn (ozs.) for Rug Size 30" x 40"	Design Letter	Color Combination
		46" x 60"		
Yellow	8	4	A	8-8-8
Olive	37	4	B	37-37-37
Off White	40	45	C	40-40-40
Light Olive	507	2	D	507-507-507
Orange	513	4	E	513-513-513
Dark Olive	515	4	F	515-515-515
Gold	516	4	G	516-516-516
Dark Gold	517	4	H	517-517-517
Yellow-Orange	518	4	I	518-518-518



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ABSTRACT

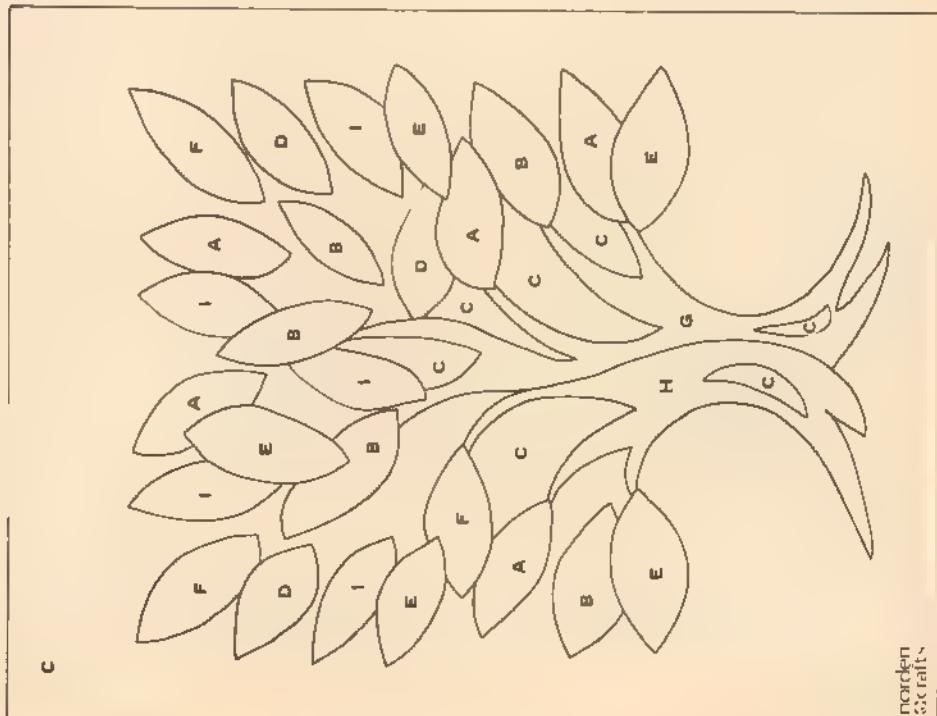


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SPACE

Color Name	Color Number	Yarn (ozs.) for Rug Size 3' x 5'	Design Letter	Color Combination
White White	4	14	21	A 18-20-20
Brown	11	9	13	B 18-19
Dark Burnt Orange	18	18	26	C 501 501 501
Med Burnt Orange	19	9	13	D 4-40
Black	20	18	26	
Off White	40	7	11	
Light Burnt Orange	501	24	36	

ABSTRACT (p. 19)



norden
crafts

TREE OF LIFE

Attention Shop Owners

Crafts 'n Things — a fresh, exciting new magazine full of creative ideas in every colorful issue — is now available to sell in your shop.

Nearly a half-million craft enthusiasts wouldn't be without their *Crafts 'n Things* six times a year. Here's why ...

- It's beautiful, with full-color from cover to cover, each page clean and uncluttered
- Directions are clear and easy to follow for beginner or pro
- Patterns with step-by-step illustrations assure success
- Finished projects are photographed in attractive settings to suggest creative uses
- Articles are written and designed by outstanding craft experts
- Clever article titles add interest
- Old favorites as well as new crafts are featured in every issue
- Readers get involved in "Swap 'n Share" offering exchange of ideas or "Current Crafts" listing upcoming craft events
- Each article lists materials needed so they can be purchased on the spot
- Advertising keeps readers informed of the latest craft trends

Crafts 'n Things is the most desired craft magazine you could carry in your shop.

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Art Fair Know-how

So you want to enter the competitive world of arts and crafts! You want to bring your art or craft out from under cover, out of your studio and show it off at an art fair.

Are you ready? More than that, is your product ready? If yes, how do you begin? What is necessary?

No craft, regardless of how great or small, or how much work is involved, should be shown at an art fair if it's your second best. If you expect the public to buy it, offer your best effort. Never display something in which you do not take complete pride.

Your craft should be an extension of yourself. Every piece that you make is a piece of you, because you provide the creativity that goes into it. You created it; you did not pick up on someone else's idea and extend it. Originality is the difference between being creative and successful, and merely loving to do crafts.

A hobbyist takes his project from a book or copies what has already been done and completes it purely for personal enjoyment. But, when a serious craftsman begins a new project, it is because something has inspired him. He improves what he started and enhances it with ingenuity and creativity. If you are creating for monetary gain, this must be done to perfection. Perfection denotes quality. If the shows you enter jury for the craftsman, the jurors are looking for quality crafts, not something done by the hobbyist for personal enjoyment.

Many craftspeople think that because they get something partially fabricated and finish it, it is theirs, creatively .. they did it. That's not so. A craftsman starts from the very beginning and then follows through all the way to the end.

That is where originality comes in. Remember that the originality (the creativity) of your craft, the production of your craft, the way in which it is presented and the manner in which you present yourself — your attitude, demeanor and dress — all are very important to insure the success of your endeavor.

If you are to be creative, don't follow the book. Don't be afraid to take various ideas and combine them to form an idea of your own. All craft people experiment. Your new idea may seem too far out; try it and see. Before you exhibit your new idea, make sure it is fully planned out and completed. Only show a finished piece.

There are so many people doing the same or similar crafts that in order to be successful you must do your craft extremely well and in a way entirely different from everyone else.

The public has already adopted an image of what a craft should look like and is very discriminating about how its dollar is spent. Prospective customers are going to compare, and they'll buy the product with the highest degree of quality and professionalism.

The people who promote shows are looking for art and craft displays that will give greater quality to their show, something unusual of an artistic and creative nature.

The public has become quite knowledgeable about arts and crafts. They read the same publications, like *Crafts 'n Things*, and get the same kind of help and information from them that you do. Because they have had a lot of exposure, they will be curious. You will be expected to answer their questions, so research your subject.

Be prepared to take the derogatory and rude remarks of the public along with their praise. Even the finest crafts artists in the world have had to face the fickle public.

Continued on page 57



Irene "Rae" Partridge, the author of this article, has had 13 years experience in the arts and crafts show circuit. She has been an exhibitor, promoter, judge and juror. She also is an art teacher and lecturer.

Ms. Partridge has affiliations with various art guilds throughout the midwest. She has presented many one-woman shows in the Chicago metropolitan area and has won numerous awards at art shows. Ms. Partridge resides with her family in Barrington, Illinois.

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Metal Sculpture

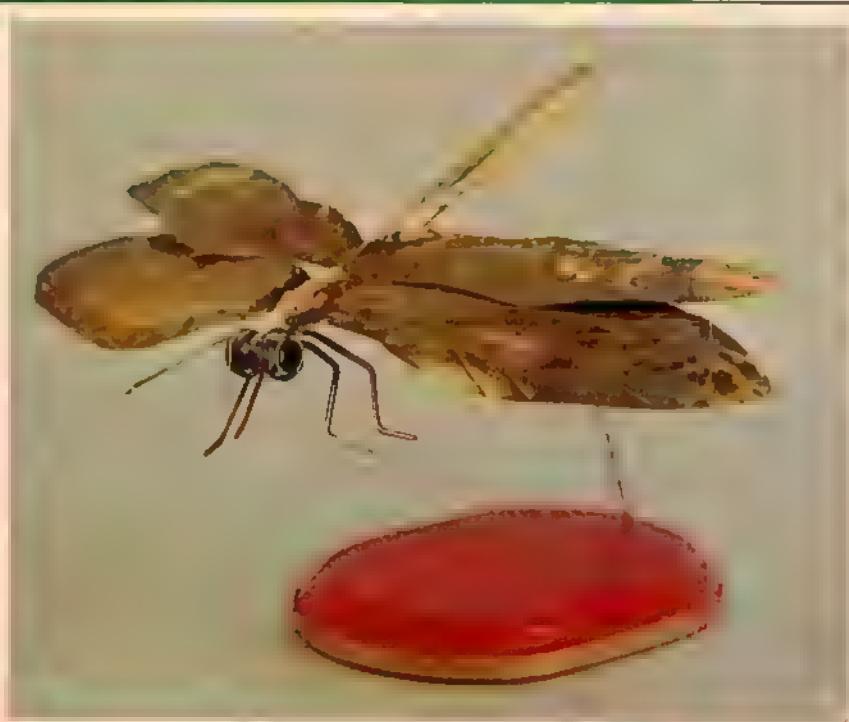
Reflect on the charm of metal sculpture — metals brazed together in a work of art which mirrors the beauty of its surroundings and the talent of its creator.

BRASS BUTTERFLIES. Bright but not elusive butterflies, these. Butterflies in tandem are a reminder of the beauty, mystery and symmetry of nature. A brass bit of Eden for the dedicated entomologist or a token of unrestraint for the free spirit in everyone. The butterfly wings have been cut from very thin sheets of brass, following the pattern on page 32. The body, wings and antennae are brazed together and then brazed onto a wire stand which allows the butterflies to appear suspended in air. (Instructions for all metal sculpture begin on page 29.)





RAIN SCENE IN BRASS. If rainy days and Mondays always get you down, counteract those wet-weather blues with a brass rain scene. Whenever the clouds roll out, take a little peek at it and be reminded of the inherent fun in a rainy day. (We're still working on an antidote for Mondays.)

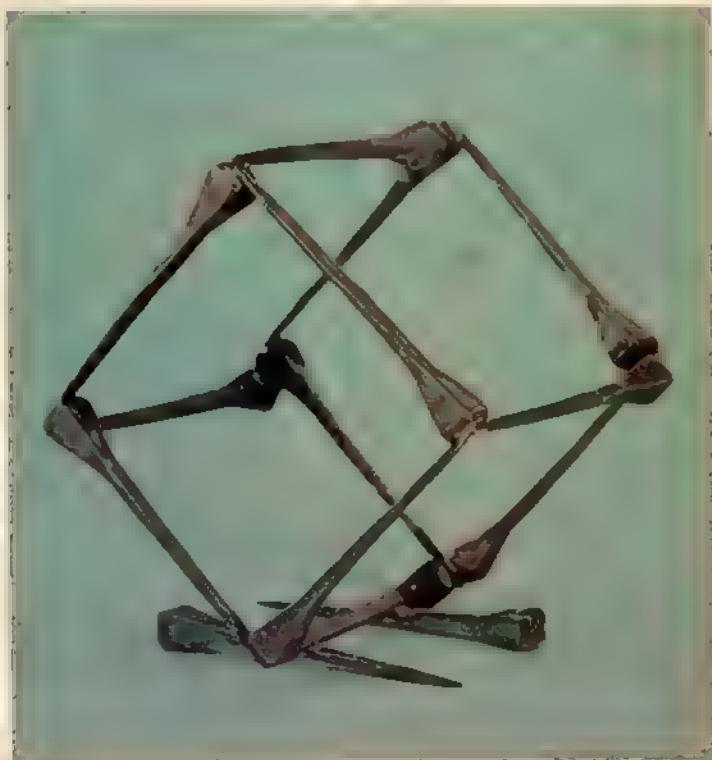


BRASS DAMSELEFLY. This graceful and delicate brass damselfly with its long wings and body is poised for action — ready to swoop down on its unsuspecting prey. And if you're a bug on brass beauty, you well might be the victim who succumbs to its aesthetic wiles!



GRAPES. Don't have a sour grapes attitude toward metal sculpture! It's not nearly as difficult as it is beautiful; it IS within your reach! This metallic bunch of grapes was made by repeating the circular shape over and over, brazing it to a wire skeleton, and adding leaves of a contrasting shape.

HORSESHOE NAIL SCULPTURE. A thoroughbred decoration — a sure thing to win a place of show in your home or office! Horseshoe nail decorations have attained great popularity of late. Here, a handful of horseshoe nails are brazed into a cube to become a handsome and unusual accessory for table, desk or bookshelf. This sculpture is an excellent beginning exercise in working with these soft iron nails since it doesn't involve bending the nails.



All metal sculptures featured in this article were designed by Thomas Michlitsch. He has worked at Microflame, Inc., since 1974 as director of their design department.

Microflame, Inc., manufactures miniature welding torches, metal sculpture kits, brass miniatures, and a how-to book on small metalsmithing. (Sculptures featured in this article are not for sale.)

For information on Microflame Torches and metal sculpture kits, see your local craft dealer or write:
Microflame, Inc.
3724 Oregon Avenue South
Minneapolis, Minnesota 55426

Basic Tools

All of the metal sculpture shown here require some tools that can be found in the home; some of them you will have to purchase or borrow. The basic tools you will need are: a miniature gas welding torch and supplies which come packaged with the torch, including replacement cylinder, flux, brazing rods, and, most important, your in-

struction booklet for use of the torch. Outside of that, you will need: a non-burnable working surface, a candle for lighting your torch, a pair of pliers, a needle-nosed pliers, a pair of household scissors, alligator clips or soft wire for holding the metal pieces in place while brazing, nails for scratching special effects, and sandpaper for finishing rough edges.

Brass Butterflies

Materials Needed:

- 5 sheets of .005 brass, 4" x 10"
- 36 inches of brass rod, 1/16" diameter, or an unpainted coat hanger.
- 12 inches of brass rod, 1/32" diameter

STEP 1. Trace 4 copies of the butterfly wing and 2 of the body, shown on page 32. Rubber cement these to the brass sheet, or transfer the pattern directly by cutting out a tracing of the pattern and drawing directly around that.

STEP 2. Cut out the shapes from the brass sheets. Remove the patterns. With your torch, burn only the outside of the wings (see Fig. 1), not the straight edge of the body shape. These will be brazed together later.

Be sure you first know how to operate the torch for the hottest flame possible for cutting brass. It should only take a few seconds to burn holes through the brass where designated.

STEP 3. Braze two wings together on the straight edge side. See Fig. 2. A neat braze should reach from end to end. Overlap brass sheets at least 1/3 inch, and have them touch. Apply flux whenever brazing.

STEP 4. Bend all the edges of the body shape under, to form a cylinder shape for the body. Braze the cylinder shape body to the pair of wings already assembled. See Fig. 3. This may become a bit difficult because the brass will warp slightly when heating it. A little pressure should be used on top of the body shape when brazing, pressing it against the wings with a screwdriver or a pair of pliers. Repeat steps 1 through 4 for the other butterfly.

STEP 5. Cut the piece of wire into four 3" pieces. Braze them to the heads of the butterflies to form antennae. Drop a bit of brazing rod solder on the ends of the antennae.

STEP 6. The construction of the wire stand is the most difficult step. Bend the 36" piece of wire to make a 4" hoop in the center. Braze where the 2 wires cross. This may take a little time because the wire is rather thick.

After the wire has cooled, bend the 2 wires at a 90 degree angle to the hoop. Braze one butterfly to each wire, and arrange them by bending the wires or butterfly wings. Wash sculpture in warm soapy water. Let dry. Varnish to bring out colors in the brass.

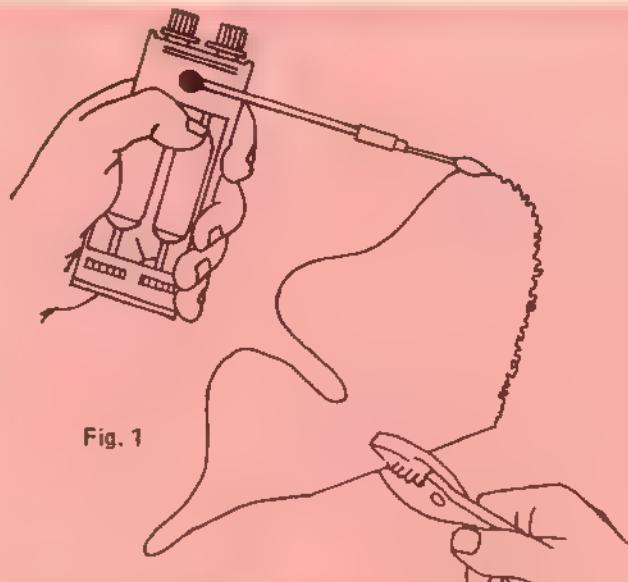


Fig. 1

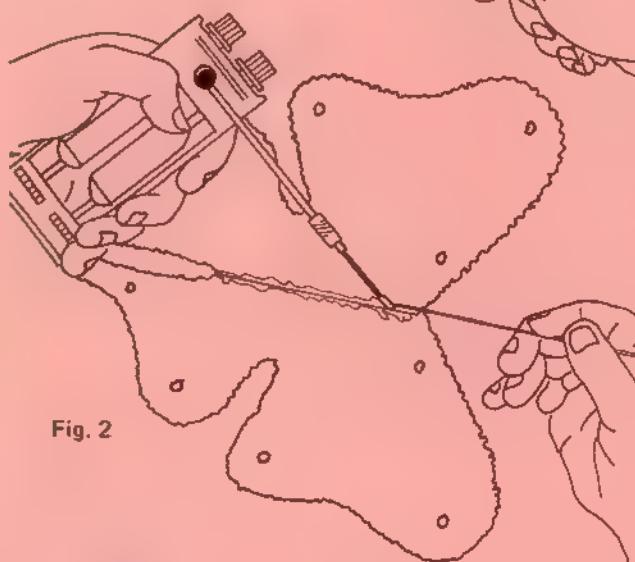


Fig. 2

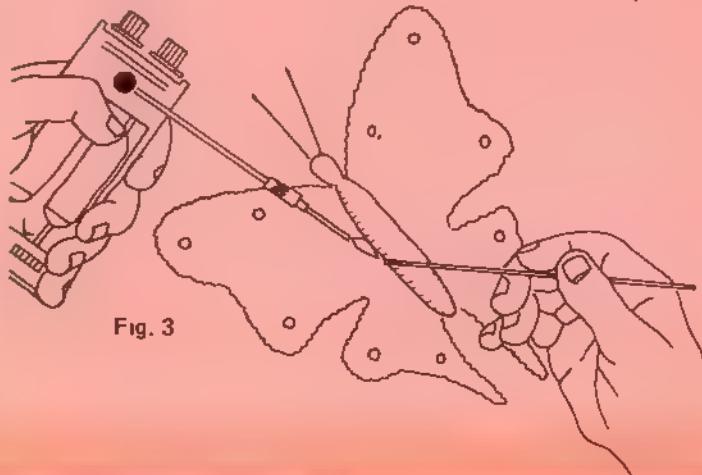


Fig. 3

Rain Scene in Brass

Materials Needed for Each Figure:

2 sheets of .005 brass, 4" x 10"
4" length of 1/16" spring wire

Follow steps 1 through 6 for all figures. Arrange on a backing, and bend into various poses.

STEP 1. Trace the 3 basic pattern shapes, and rubber cement to the brass sheets. Carefully cut out shapes. The

brass sheets will be springy, so you will have to anneal the metal before going any further. This will make the brass bend more easily, for the purpose of shaping with your pliers and hands.

Annealing the metal is done by heating the metal pieces with the torch for about a minute until the pieces become a brownish color. DO NOT hold the torch in one place long enough for the metal to glow reddish. Set the pieces of metal aside for a few minutes

to cool. The brass should be easy to bend after this procedure; if not, repeat the process of heating.

STEP 2. Construct the basic umbrella shape by folding creases from the center point to the "peaks" at the outside edge. See Fig. 1.

Braze the open sides of the umbrella together while holding with a needle-nosed pliers. See Fig. 2. Braze a 4" piece of your spring wire to the center of the finished umbrella for a handle.

STEP 3. Construct the basic overcoat shape as shown in Fig. 3. Use a screwdriver to roll the arm shapes. Shape the brass with your hands and the needle-nosed pliers until it looks like the basic coat shape as pictured in the photograph on page 27. This takes time. Don't try to hurry.

STEP 4. Construct the "leg" shapes out of the other piece of brass by rolling the brass with your screwdriver and shaping with your hands. Insert this in the bottom of the coat shape and braze into place. See Fig. 4.

STEP 5. Braze the umbrella handle to one of the arms, as shown in Fig. 5.

STEP 6. Wash off the entire sculpture under warm water, dry, and finish with varnish or clear acrylic spray.

To display the sculpture, use a collector's frame with a glass front. To attach the sculpture to a fabric-covered cardboard backing, simply punch holes in the cardboard with a nail and wire your umbrella figures to the backing in a pleasing arrangement.

Damselfly Sculpture

Materials Needed:

2 sheets of .005 brass, 4" x 10"
2 feet 1/16" diameter brass rod
4 inches 1/32" diameter brass rod
2-7/16" hex nuts
6 inch brass tube 1/4" diameter
Wood base and enamel for finishing

STEP 1. Trace wing patterns and rubber cement to brass. Cut out wings and scratch veins into brass with large nail. See Fig. 1. Be sure wings are right side up before scratching in veins.

STEP 2. Braze the two hex nuts to the end of the brass tube. See Fig. 2.

STEP 3. Bend the 1/16" diameter wires as indicated on the pattern and braze to body. Do same with antennae. Braze wings to body. Make sure you have them arranged correctly before brazing. See Fig. 3.

Rain Scene

Fig. 1

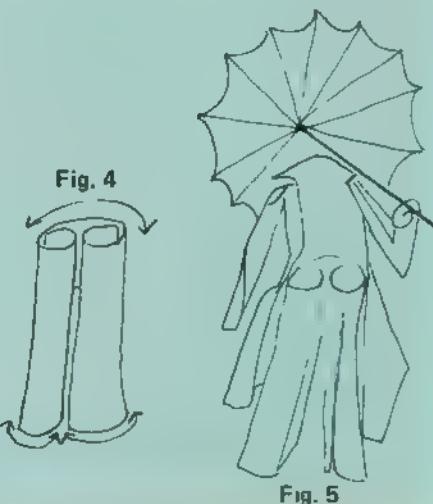
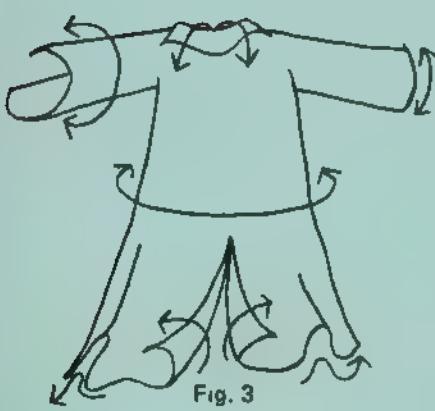
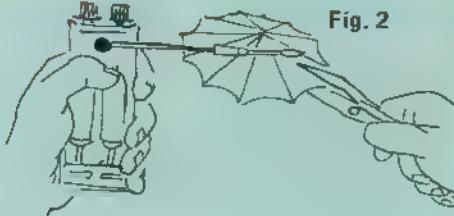
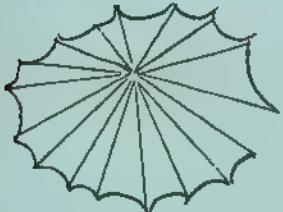
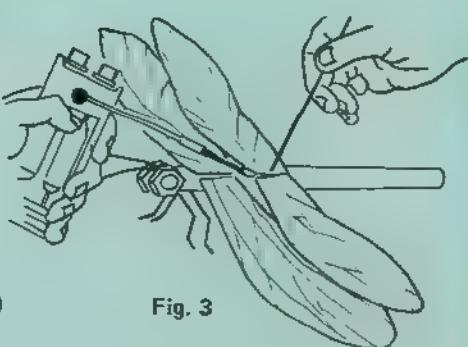


Fig. 5

Damselfly



STEP 4. Wash off entire sculpture under running water, and dry. The damselfly sculpture can be varnished or sprayed with a clear acrylic sealer. Mount on appropriate base, as shown.

Grapes of Brass Wall Relief

Materials Needed:

- 4 sheets of .005 brass, 4" x 10"
- 12 feet of brass rod, 1/32" diameter. (These are usually sold in 1 foot sections. Do not use soft wire.)
- A pair of scissors and pencil
- One half-dollar coin
- Appropriate shadow box, or frame, and household wire for attaching sculpture to back of frame
- Clear varnish or plastic sealer

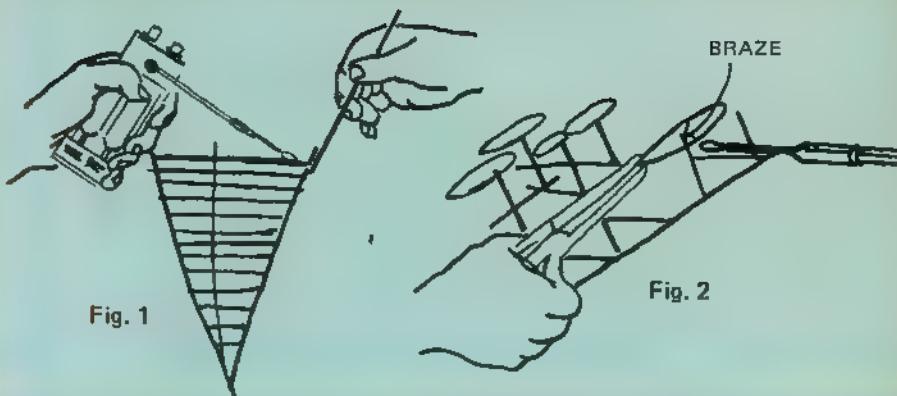
STEP 1. Trace the half dollar coin onto your brass sheets 75 times. You should do some planning to fit it closely on the sheet. It should fit 23 times on three of the sheets and 6 times on the fourth. Remember to save enough room for the 2 leaf patterns, which also must fit on the fourth sheet. Trace the leaf pattern twice on a piece of paper. Rubber cement the paper leaves to the brass and cut them out.

STEP 2. Carefully cut out the 75 circles you traced onto the brass sheets. Use a regular household scissors for this. Remove any pencil lines left on the brass.

STEP 3. Ten feet of the brass rod will be used to make the skeleton and attaching bars for the grapes. The other 2 wires will be used for the runners which will be attached last. To make the skeleton, first construct a closed, curved "V" shape. Use two 12" pieces of the brass rod and a 7" piece for the top. This skeleton for the grapevine should not be constructed perfectly straight, as a slight curve will give the finished piece a more natural shape. Next, braze 12 pieces of wire horizontally across the "V" shape. See Fig. 1. Now braze 1 brass rod vertically from the top to the bottom of the "V" shape for extra support.

STEP 4. After the skeleton is finished, test to make sure the brazes are strong. (Test by pulling on a few brass rods — they should stay attached.) Next, attach the stems and the grapes. Begin by cutting some of the brass rod in varying lengths from $\frac{3}{8}$ " to $1\frac{1}{2}$ ". Attach these perpendicular to the skeleton in random order. See Fig. 2. You need not attach all of these at one time. Remember to use your needle-nosed pliers for holding any metal pieces — they heat up fast. It is recommended that you start and finish one area before going on to the next.

Grapes of Brass



Now attach the brass "grapes" to the stems. There is a trick to doing this, but after a few tries it will become easy. First make a small bend on the top of the wire stem, using your needle-nosed pliers. Next, place a small drop of flux on the bend and heat this until it evaporates; then touch your brazing rod to it until a small bit flows and is sitting on top of the wire. Now place a small drop of flux onto the brass grape and, while holding it with your pliers, turn it over and place the spot directly on top of your wire. While holding the circle against the wire, heat this up with your torch until the solder flows between the wire and the brass. This should only take a second or two if done correctly. Remain holding the circle a second or two after removing the flame so that the solder can harden and bind the two pieces together.

STEP 5. Continue using this process as explained in step 4 until all 75 circles are connected to the wires. Since the wires vary in length, some of the grapes will overlap a little. If work area becomes too crowded, turn your piece over and work from behind.

STEP 6. When you are finished brazing all the grapes to the skeleton, braze the two leaf cutouts to the skeleton, with two 3" pieces of brass rod. To make runners for the grapevine, twist a piece of the brass rod around a pencil to curl it, and attach to vine.

STEP 7. Wash the sculpture under warm running water and use soap to remove any remaining flux or pencil lines. Spend time arranging the leaves and grapes into place. After the sculpture has completely dried, coat with varnish or clear plastic sealer to highlight the colors in the brass.

To display the sculpture, wire it to a backing and place in a shadow box frame. (See Rain Scene, step 6.)

Horseshoe Nail Cube

Materials needed:

- No. J-8 Horseshoe nails (available at craft stores)
- Clear varnish or spray plastic sealer.

STEP 1. Arrange the nails as shown in Fig. 1, and braze together. Be sure the nails are touching, so that the solder will flow. The horseshoe nails hold heat for a few minutes, so do not touch until you are sure they are cool. Make two sets of the nail squares.

STEP 2. Lay one of these squares down and braze 4 horseshoe nails perpendicular to it, as shown.

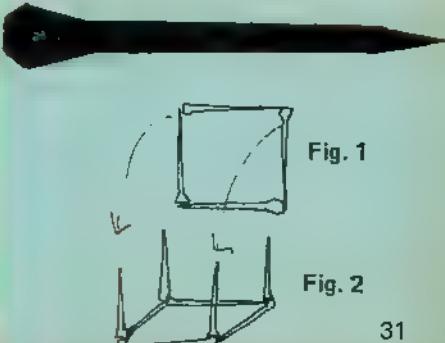
STEP 3. While using a pair of pliers to hold it, set the other piece on top of it and braze the 4 nails to it.

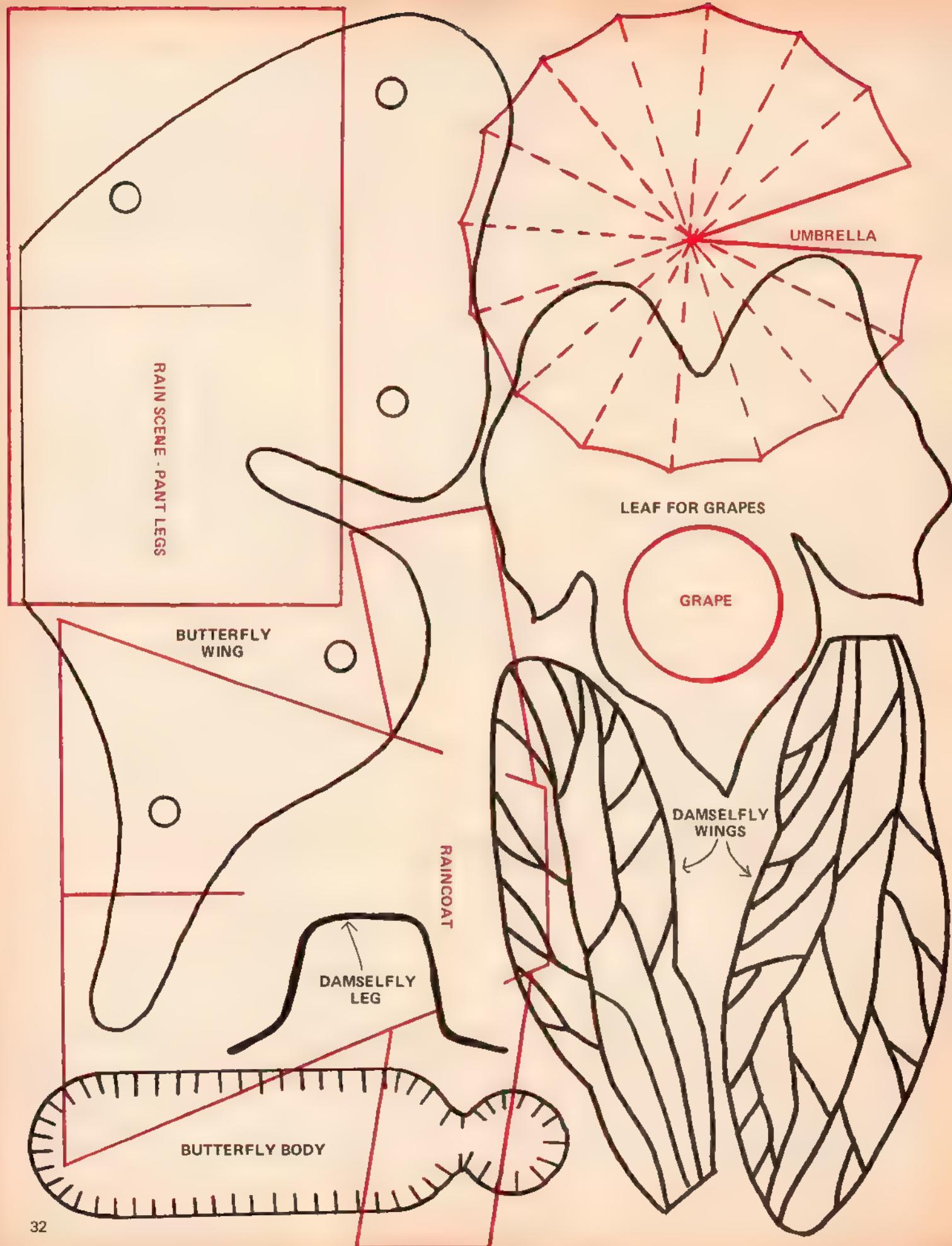
STEP 4. Test to see if all your brazes are strong by pulling on a few of the nails. If they come apart, re-braze and let cool. Set the cube at an angle to two nails used as a base, and braze together, as pictured on page 28.

STEP 5. Wash off entire nail sculpture in warm, soapy water. After drying, you will need to remove the dark color with a wire brush, or sand with sandpaper or steel wool. Your sculpture should be a clean, bright steel color when you finish. Do not wash off again. The base metal will rust quickly.

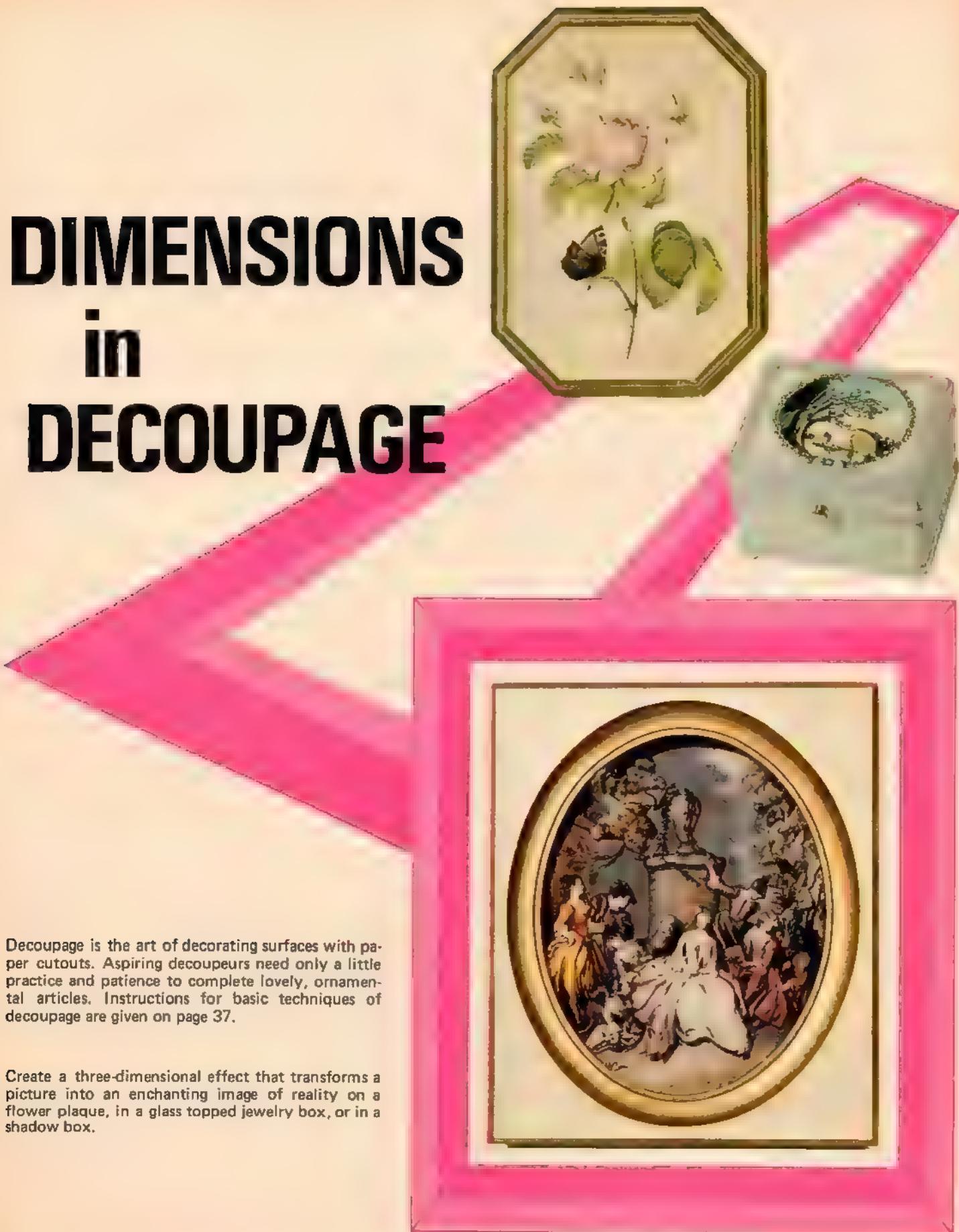
Coat sculpture with clear varnish or plastic spray sealer.

Horseshoe Nail Cube



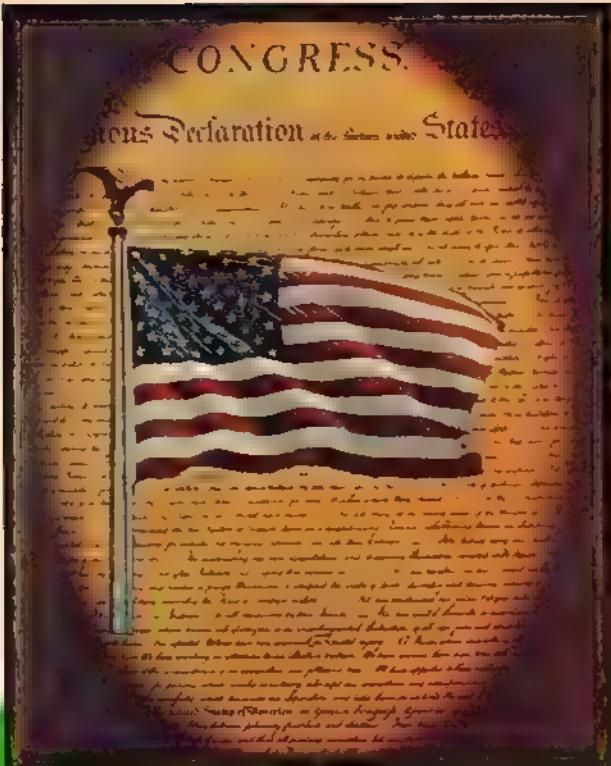


DIMENSIONS in DECOUPAGE



Decoupage is the art of decorating surfaces with paper cutouts. Aspiring decoupeurs need only a little practice and patience to complete lovely, ornamental articles. Instructions for basic techniques of decoupage are given on page 37.

Create a three-dimensional effect that transforms a picture into an enchanting image of reality on a flower plaque, in a glass topped jewelry box, or in a shadow box.



Dimensions

Declare your independence with this Early American plaque. With a print of a historic document or speech, your decoupage will take on an aura of authenticity.

A delightful plaque in pastel colors will brighten up any child's room. And you can step out with pride in an artistic creation that is all your own.

Plums — so rich looking they appear as if they are ready to pluck — adorn a pretty plaque of green and blue hues that will add charm to any room.



— in Decoupage

Owl lovers will be especially fond of this attractive jewelry box. Add velvet lining of a contrasting color for an elegant, finishing touch, and smartly display it atop a dresser or end table.



With a sprig of flowers, you can turn a drab jewelry box into a beautiful and new found treasure. Every time you look at your work of art, you'll experience the joy that was present when you created it! And when your friends discover that this exquisite object was made by you, they'll be very impressed with your artistry.





A trojan warrior or 3-D mushrooms make lovely paperweights to accent your desk at home or at the office. To make these unique and useful desk decorations, simply design your pattern on a mirror, cover it with a block of glass, and add a felt bottom protector.



Decoupage under glass transforms an ordinary jar into a thing of beauty and a joy forever. Colorful cutouts are glued inside the jar, and then the entire inside of the jar is painted. A gift that you can cherish or give to someone special, this candy container will be appreciated even when it's empty!



Shelia Greville, our contributing artist, has studied the art of decoupage since 1968. She has learned from such fine instructors as Marie Mitchell in Detroit, Mich., and Sally Lutz of Louisville, Ky. Born in England, Ms. Greville moved to Australia when she was 12. She and her husband came to the U.S. 14 years ago and now reside in Arlington Heights, Ill.

Ms. Greville recommends the following books on decoupage: "Decoupage" by Patricia Nimocks and "Art of Decoupage" by Marie Mitchell. For supplies, you can ask at your local craft store, or write to Marie Mitchell's Decoupage Studio, 16111 Mack Ave., Detroit, Mich. 48224 or Manning Studio of Decoupage, 41 Upton St., Boston, Mass. 02118.



Instructions

Creating decoupage is similar to an artist taking his canvas, brushes, and paint to create his "masterpiece" — you also create objects with paper cutouts. Your cutouts can be applied to almost any surface — most commonly on wood, glass, or metal. There is no end to what you can do.

General Materials

You will need a small pair of decoupage or cuticle scissors (with curved blade); a pre-colored print on thin paper; acrylic varnish, and waxed paper.

General Instructions

Choose your print and set it face up on waxed paper.

Fig. 1. Coat it with one thin coat of acrylic varnish before it's cut out. This helps to hold the ink firm and prevents damage to the fibres of the paper when rolling and pressing.

Fig. 2. Now, cut away the unprinted areas. To do this, hold your scissors with your thumb and third (ring) finger and extend the index finger under the cutting blade. With the curve of the scissors pointing away from the body, poke a hole in an unprinted part. Move the scissors to underside and poke them back up thru the hole. The motion used by the cutting hand is one of opening and closing the scissors ONLY; the other hand moves the print.

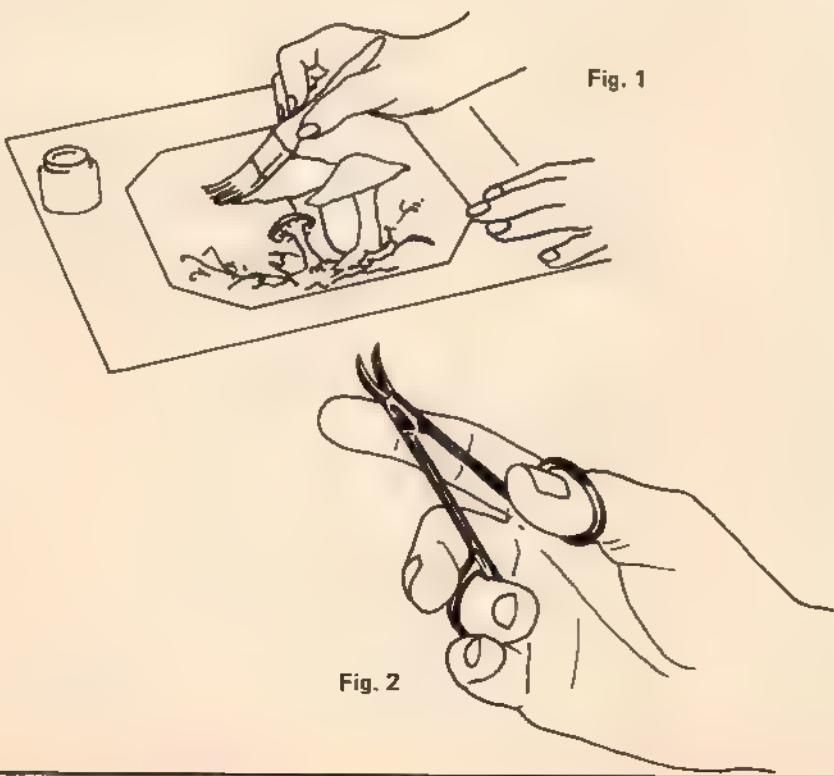
Follow the contour of the print, slowly feeding the paper into the scissors with a back and forth wiggly movement of the hand that's holding the print. This type of cutting gives a soft, textured look to your work. Try to keep as close to the edge of the printing ink as possible so that you do not leave any white edges around the cutouts. If unavoidable, color the white edges with pencils. It takes a little practice and patience to master this kind of cutting, but it is well worth the effort. Remember, start close to the center of the print and work towards the outer edge, directing the curve of the scissors away from your body. Eliminate all background material, leaving only the printed piece.

Wood Surfaces

Materials Needed. Sandpaper (1 piece Garnet, 1 piece Wet/Dry No. 400, and 1 piece Wet/Dry No. 600); acrylic paint; 8 oz. can of acrylic varnish; damp cloth or sponge; small rubber roller; bristle brush or 1" sponge applicator on a wooden handle; tack rag (special cheesecloth treated to be sticky); No. 4/0 steel wool; glue (either decoupage paste, Mucilage or white Sobo).

Step 1. Prepare surface with Garnet sandpaper by smoothing out all the rough spots. Sometimes the edges need a little extra work as they always seem to be quite rough. When smooth, wipe off all the loose particles of dust with a lint free cloth (or tack rag).

Step 2. The surface is ready to paint whatever color you want. Remember, several thin coats are better than one thick one. Acrylic paint acts as a sealer for the wood and prevents moisture from warping it. If two coats of paint do not cover the grain marks sufficiently, apply a third coat. Each coat of paint will need about 20 minutes to dry thoroughly.



Step 3. When the paint is completely dry, apply a coat of acrylic varnish to the entire surface. To do this properly, it is a good idea to coat the top and four sides first and set the object on an empty jelly jar or can so that it rests above the level of the tabletop. Allow an hour for drying time. Then turn it over and varnish the underside. Dry in the same manner.

Step 4. When the wood is painted and sealed, it is ready for the print. Arrange the already prepared prints on a piece of paper to plan your design. With your fingers, spread a thin coat of paste or glue onto the surface of wood where the print is to go. Press the print into place one piece at a time with a damp sponge. Work out lumps or bubbles and excess glue from under prints, starting at the center of the paper and working towards the edge.

Now lay a damp cloth over the print and go over the entire area with a roller. Remove cloth and wipe off excess paste with damp sponge. Let glue dry 6 - 8 hours. Be sure that all edges are glued down well. Varnish will not hold down loose parts of the print; it will only lift them up even more.

Step 5. Mix acrylic varnish well. Varnish top surface and sides of plaque with long flowing strokes of a brush or sponge applicator. Brush all the way across without stopping. Use jelly jar method of drying. Apply 3 - 30 coats of varnish. The more coats, the smoother the finish. Between coats, use tack rag to clean off any airborne particles that may settle on damp varnish. Clean brush with water after each varnish coat. Let final coat dry for 4 - 6 hours.

Step 6. Sand down edges of the print with a small piece of No. 400 sandpaper dipped into soapsuds water. Sand with a back and forth movement across printed areas. Keep surface of varnish wet at all times, and sand until you feel the raised edges disappear, if desired. When edges are smooth, wipe down and dry. Add 3 - 4 coats of varnish. When dry, sand gently with No. 600 sandpaper. Dry with a towel and rub surface with No. 4/0 steel wool.

Metal Surface

Materials Needed. Steel wool; rust resistant paint (such as Rustoleum); oil base or enamel paint; glue; mixture of denatured alcohol and shellac (equal parts of each); turpentine base varnish; two bristle brushes; sandpaper.

Step 1. Remove rust spots with steel wool. Spray or paint entire surface with rust resistant paint.

Step 2. Glue on prints as described in Step 4 under Wood Surfaces.

Step 3. Once prints are in place, they should be sealed with a special mixture of denatured alcohol and shellac, using equal parts of each. This can be mixed in a jelly jar and kept for later use on some other project.

Step 4. Once the project has been sealed with the mixture, begin to varnish with a turpentine base varnish. Do not mix. Allow 12 hours for each coat to dry; then seal the print using a different brush.

Step 5. Follow the same sanding directions as in Step 6 of Wood Surfaces.

Under Glass

Materials Needed. China marking pencil; glue; Q-tips; vinegar; mixture of denatured alcohol and shellac; paint.

Step 1. Cut out prints as described in the general instructions.

Step 2. Clean the glass thoroughly. Guidelines for the placement of the prints can be drawn on the outside of the glass container with a china marking pencil.

Step 3. Spread glue onto printed face of paper. Press each piece into place inside the glass. If the jar has a narrow mouth, use tweezers and a Q-tip to place the prints. Ease out excess glue and clean up the print and surrounding area with a Q-tip dipped in vinegar.

Step 4. When the print is completely dry and all edges are down tightly, seal with a coat of denatured alcohol and shellac mixture.

Step 5. When coat of sealer is dry, paint over entire inside of glass.

On Top of Glass

Materials Needed. Mirror; piece of glass (same size as mirror); acrylic paint; glue; Q-tips; vinegar.

Step 1. Design your pattern by arranging the cutouts on a piece of paper the same size as the mirror. Each piece of the print must be colored black on the underside. Use either black acrylic paint or colored pencil. This prevents the print from reflecting in the mirror.

Step 2. Clean and polish mirror. Glue each piece of print down on surface, following your design on paper. Allow to dry; then clean up residue with Q-tips dipped in vinegar.

Step 3. When completely dry, place clean piece of glass on top of mirror, and hang it in frame.

3-Dimensional

Materials Needed. Three copies of the same print; silicone seal; toothpicks.

Step 1. Study the print and decide which parts make up the background and which the foreground. One print will be left uncut, and this is the base of picture. Glue print in place. (For an example of this procedure, a flower is used.)

Step 2. From the second print, cut out the entire flower. From the third print cut out leaves and petals only.

Step 3. Take the whole flower (cut from the second print) in the palm of your hand, print side down, and begin to mold it a little with your finger or thumbnail until it curves a little. Squeeze a few drops of clear silicone seal onto the back of the flower, and place it down on top of the exact same spot on the uncut print.



Step 4. With a toothpick, push this piece around until you get it exactly where you want it. The idea is not to press down but to raise up from the paper, using the silicone seal as a cushion. It takes 10 - 15 minutes for the seal to dry so you have time to work prints around.

Step 5. Take the petal and leaf pieces, shape them, and apply to the second print with the silicone seal.

You can put layer upon layer of prints down on top of each other this way. With a little practice, you will know just which parts you want raised and how much to raise them.

Your finished project can be protected in a glass frame or placed on a plaque and sprayed with a few coats of paper sealer, such as Blair or Tuf-film.

New Books of Interest

AMERICA IN MINIATURES: HOW TO MAKE MODELS OF EARLY AMERICAN HOUSES, FURNITURE, AND VEHICLES by C.J. Maginley. Harcourt, Brace, Jovanovich, Inc., 757 Third Avenue, New York, N.Y. 10017. \$10.00. 99 pages.

Think small! That's the key to successful miniatures — scaled down, exact representations of home furnishings and accessories.

This book gives the basics for constructing an entire Early American village, as well as the furnishings which go inside the home, and cattle and wagons for the outside.

Before giving instructions for the pieces, background information is presented. Each project is introduced with a factual account of when and how the item was actually used. For example, before the author explains how to build a miniature foot stove, the need for these Early American, portable foot-warmers is explained: long sermons inside unheated churches.

This is followed by a list of necessary materials to make the foot stove,

a photograph and diagrams, and step-by-step construction information.

The larger construction plans include a log cabin, a water wheel and grist mill, a meetinghouse, a schoolhouse, a woodburning stove, a barn and a salt box house.

Furnishings in miniature are a settle (fireside bench), butter chum, wool wheel, foot stove, cradle, trestle table and benches, chest, bundling bed, trundle bed, tester bed with canopy and a pine cupboard.

A horse and ox, two types of sleighs and a Conestoga wagon are additional miniatures to make.

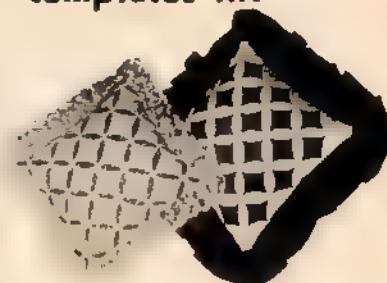
You'll be able to construct and decorate your own Early American village in miniature — and that's a big deal!

SCULPTURE FOR BEGINNERS WITH CLAY & WAX by Maria and Louis DeValentin. Sterling Publishing Co., Inc., 419 Park Ave. South, New York, N.Y. 10016. \$7.95. 208 pages.

While being all thumbs can be a disadvantage for some craft work, it's a definite plus when working with clay. Memories of childhood days of mudpie making will come flooding back as you re-acquaint yourself with the art of working with your hands and introduce yourself to sculpting with clay.

This beginner book really starts with the basics — rolling a lump of

cathedral window templates kit



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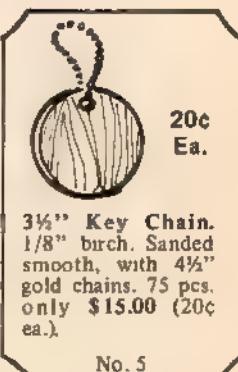
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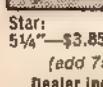
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clay around in your hands. The authors feel you must get to know the clay in order to work with it well. They spend a considerable amount of time offering suggestions to familiarize yourself with the medium — rolling little sausage shapes, pinching the clay, making wells with your thumbs.

They suggest making a clay apple — which represents the cylinder shape — as a first project, and working on it until you capture the essence of the apple. Then you advance to the pear, the cone geometric shape, and the carrot, which fits into the cylinder form. From this point you progress to simple animal shapes like the bear and the dog with the use of the tools of clay.

The authors spend lots of time sharply defining the anatomy of the human body. (Four of the 18 chapters deal with sculpting human forms.) This is interesting reading in itself, and the casual, chatty style the authors use throughout the book gives the reader the feeling of personal tutoring.

"Sculpture for Beginners" ceases being merely a beginner's book at about mid-point when it introduces the how and why of armatures, casting, bas-relief, and sculpturing with wax — more sophisticated aspects.

If you'd like to get your hand into sculpturing, this introductory book makes everything you need to know readily available.

OVERLOOKED TREASURES by Les Beitz. A.S. Barnes and Company, Box 421, Cranbury, N.J. 08512. \$9.95. 132 pages.

A perfect book to read before you begin your spring cleaning and mistakenly discard those potential treasures hidden in the attic and basement!

This book is an excellent guide to antique collecting. It's written for the person who has an interest in antiques and American artifacts, but doesn't have unlimited finances. Collecting antiques with the help of a hefty bank-roll hardly presents a challenge since almost anything is available if you have the means to back your desires. But finding something of lasting worth on a modest budget requires a sort of sixth sense — mainly, a farsightedness which enables you to predict which items will someday become significant collectibles. Then you snatch them up before the stampede begins!

Les Beitz presents his ideas about old valuables not as mere lists, dryly recording out-dated pieces which have worth, but writes about each suggested collectible with a zeal and enthusiasm which clearly reflects his sincere delight with American memorabilia. And always, he expounds on why he feels this piece or that will eventually be worth lots more.

(Continued on page 56)



Cuddle Buddy Animal Patterns

They're adorable and easy to sew! They make cozy sleeping companions and delightful conversation. The perfect gift for "children" of all ages. Approximate size 39" x 21". Pattern includes both bear and mountain lion for only \$2.60, plus 40¢ for postage and handling.

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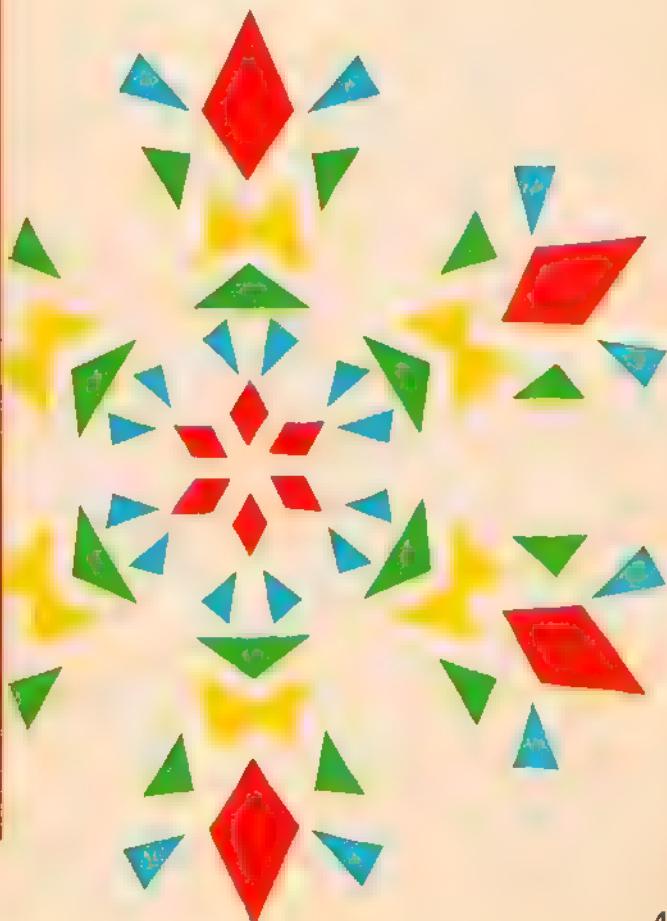
QUILTING

Kaleidoscope



Create an endless variety of patterns with remnants or recycled fabrics. "Quick and easy" no-frame quilting adds an array of color to your home and fashion accessories. It's a simple technique for newcomers to the art. All you need to know is how to push a needle in and out of a piece of cloth. For experienced quilters, this method will throw light on the traditional procedure of the quilting bee. Instructions for making the quilt projects start on the next page.

STARS AND STRIPES TOTE. Interlocking squares form a bold, fascinating design. It's an ideal carry-all for the versatile girl.



QUILTING

VARIABLE STAR PILLOWS. Cushion yourself in soft luxury! Made from quilted triangular puffs, these striking pillows can be sewn together in an assortment of colorful arrangements.

General Instructions

Quilt projects can be done either by hand or by machine piecing. It is recommended that the beginner use the hand piece technique because it's easier to fit the shapes together accurately by hand than by machine. Then, learn how to piece by machine, starting with an all-squares quilt. This kind of quilt gives you the experience you need with the machine to learn its limitations and its advantages when working with patches of fabric. Once you finish the quilt top, you will be able to judge for yourself the kinds of patterns you want to do by hand and those you want to do by machine.

Continued on page 44



PATCHWORK QUILT. One of Grandmother's favorites even before it was fashionable! The quickest and easiest quilt to make, this simple square-patch technique is an ideal first project.





ROSE OF SHARON QUILT. Set your room all aglow with this bright and sunny quilt. Perfect for snuggling under to keep cozy and comfy.

WEDDING RING QUILT. Handed down through generations, this quilt of entwining circles of fabric pieces is still a favored design.



Continued from page 42

Piecing quilt patches together by hand can be done more accurately if the seam line is marked around a template. The tracing patterns on these pages do not, therefore, include seams. Make your templates by tracing the pattern pieces. Paste or glue the tracing to a sheet of cardboard or sandpaper. Cut the pattern out exactly on the traced lines. To check its accuracy, lay each template down over the pattern you traced it from.

To make a patch, draw around each template with a pencil on the wrong side of the fabric. This marked line will be the seam line, and it shows you exactly where to sew. Cut outward $\frac{1}{4}$ " from this marked seam line, measuring the distance by eye. Cut as straight as possible. (The cutting line doesn't have to be as exact as the seam line when you piece by hand.)

Join two patches, right sides together, with a short running stitch using a single thread. Begin and end each thread at the

seam line (don't sew to the edge of the patch) with two or three backstitches to secure it. Use a dark thread on dark cloth, light thread on light cloth. Press seams to one side, preferably toward the darker fabric. Do not use steam when pressing seams until the project is finished, because you might stretch your work.

When doing machine piecing, you get more satisfactory results if the cutting line rather than the seam line, is marked. When sewing, align the edge of the presser foot with the cut edge of the patch for a $\frac{1}{4}$ " seam. For machine piecing, then, make your templates to include the $\frac{1}{4}$ " seam allowance. Another difference between hand and machine piecing is that you sew from edge to edge of a patch with the machine, rather than from seam line to seam line.

After piecing your pattern together, choose a quilting design. Quilting is done by sewing with a short running stitch to form a design.

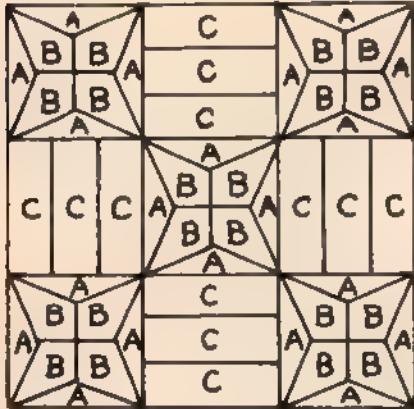
Bonnie Leman designed all of the projects shown, with the exception of the Rose of Sharon Quilt and the Wedding Ring Quilt.

Mrs. Leman is editor of "Quilter's Newsletter" Magazine, a monthly publication for quilt fanciers, and author of the book, "Quick and Easy Quilting." The Stars and Stripes Tote and the Variable Star Pillow are both shown in this book -- a basic manual of quilting without a frame. Mrs. Leman has also written two instructional booklets, "How to Make a Quilt — 25 Easy Lessons for Beginners" and "The Patchwork Sampler Quilt, Intermediate and Advance Lessons in Patchwork." For information, write Mrs. Leman, Quilter's Newsletter Magazine, Box 394, Wheatridge, CO 80033.

Stars and Stripes Tote

1. Trace the pattern pieces (see page 46) for this tote as explained in the general instructions, and make your templates. Cut the patches from your chosen fabric, preferably all-cotton in dress or shirt weight. Mark and cut patches for two blocks as follows: 40 A patches (blue), 40 B patches (white), 16 C patches (red).

FIG. 1



and 8 C patches (white). Cut two $15\frac{1}{2}$ " squares of cotton fabric for lining, and two $15\frac{1}{2}$ " squares of polyester quilt batting for filler.

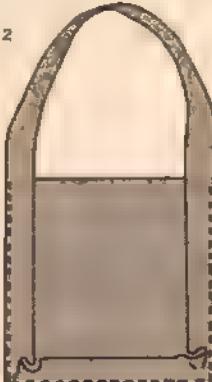
2. Refer to the block diagram which is shown in Fig. 1 (or follow colored photograph on page 41), and piece two blocks. Press each block.

Sandwich a square of the batting between one pieced block and one lining square. Pin or baste these three layers together. Quilt directly through the seam lines, either by hand or machine. (The tote shown was machine quilted.) Quilt the

second block the same way. Bind or face the top edge of each quilted block.

3. For the handle, cut two fabric strips, $2\frac{1}{2}$ " x 60", and one the same size from filler. Sew the strips together, with filler between, $\frac{1}{4}$ " from each edge. With stitching, make a design along the handle between the seams. The design can be diagonal, circular, or whatever you like. Sew the ends of the quilted handle together, and finish this seam on the inside by turning under the raw edges and hand

FIG. 2



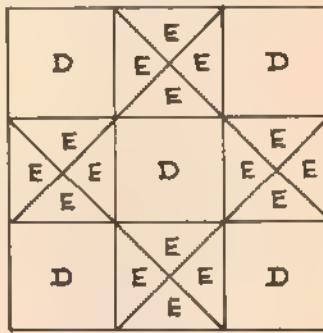
stitching them down. With the seamed end of the handle on the bottom of the bag, pin the handle to three sides of a finished quilted block. (See Fig. 2.) Wrong sides should touch so the seam will be on the outside of the bag. Stitch in place. Attach the other quilted block in the same way.

4. Prepare a 2" bias tape strip, about 122" long. Fold in half lengthwise and press. Bind the seams and edges of the handle on both sides of the bag. Use ready-prepared bias tape if you prefer. Make your own bias striping only if you want to repeat a fabric from the tote.

Variable Star Pillow

The star block from which this pillow is made is 12" square, bordered by fabric.

FIG. 3



The pillows in the photograph have 2" wide borders and cover a pillow form 14" square. Adjust the size of the border for a larger or smaller pillow.

1. Mark and cut patches for one block as follows: 5 D (medium), 4 E (medium), 4 E (light), and 8 E (dark). Piece the block. (See Fig. 3 and follow colored photograph on page 42.)

2. Measure your finished block along the sides. Each side should be 12", but more important is that the sides should be equal in length. If one is smaller, block and stretch it by pinning it to your ironing board cover; press with steam iron.

For the border, cut two strips from dark fabric, $2\frac{1}{2}$ " x $16\frac{1}{2}$ ". Allowing $\frac{1}{4}$ " seams, sew one strip to the top and the other to the bottom of the finished block. Now, cut two more strips, $2\frac{1}{2}$ " x $12\frac{1}{2}$ ", for two side strips. Seam and press.

3. Measure the finished block, and cut a lining square and batting square the same

size. Sandwich the layers together, and quilt them. To hand quilt, use a single thread to make a running stitch, and try to make each stitch the same length. Begin and end each thread with two or three backstitches.

4. Sew the quilted pillow top to a backing square of fabric the same size. Sew right sides together, but leave one side open. Turn right side out, insert pillow form, and stitch the fourth side closed.

Patchwork Quilt

If you buy fabric, you'll need half-yard lengths (cut the full width) in assorted prints, either all-cotton calicos or blends. Your quilt will be more successful if you don't mix fabrics. For a quilt about 72" x 90", you will need at least 12 half-yard pieces. Wash each fabric separately, then iron each piece carefully, folded in half to 9". You can cut the squares any size you like — the larger they are, the quicker the quilt goes together. Anywhere from 5" to 8" is a good size. (The quilt in the photograph on page 42 is made of 6" squares.) The instruction given below are for machine piecing.

1. Decide on the size you want your finished square to be, and add $\frac{1}{4}$ " for seam allowance on all sides to arrive at the size of the patches. Make a cardboard template this width and 24" long. Let's assume you want your finished squares to be 6". Your template, then, will be 6 $\frac{1}{2}$ " x 24". (This 24" length is ample to go across the width of your ironed pieces.)

2. Lay one piece of your folded and ironed fabric smoothly on the table. Place the rectangular template on one end, with its long edge on the crosswise grain of the fabric. Mark a line on both long sides of the template. You now have a 6 $\frac{1}{2}$ " strip marked on one end of the fabric. Mark off the remainder of the fabric in 6 $\frac{1}{2}$ " strips. Now turn the template sideways, with its longest edge parallel to the selvage. Mark on both sides again, as before. You now have a grid of 6 $\frac{1}{2}$ " squares marked on your fabric. Cut on these lines. Depending on the sharpness of your scissors, you can pin several pieces of your other prepared fabric underneath this marked piece before you cut, and cut quite a number of squares at one time. Don't try to cut so many layers at once that it makes it hard to cut accurately; the cut squares must be true.

3. You are now ready to join the squares. You can sew two together, then add a third, fourth, and so on until you have enough for one row across the width of the quilt. Be sure not to place two like fabrics together. Make as many rows of patches as you need for the length quilt you want.

4. Press the rows, with seams in half the rows going to the left, and in the other half to the right.

5. Place two rows together, right sides touching. One row will have the seams going to the left; and the other to the right. This prevents bulk from two seams laying on top of each other. Sew.

If sewing by machine, pin the rows together through each seam, by placing pins directly in the seam stitching. The pins should be at right angles to the edge of the rows. Don't remove these pins when you sew up to them. Most machines can handle sewing over pins, and keeping them there insures that your squares will be neatly joined with corners matching.

6. Measure completed patchwork, and prepare inner filler and lining to fit. Bonded polyester quilt filler comes in various sizes by the sheet and can be trimmed or extended to fit. Avoid the loose, unbound type for your first project. The lining will probably have to be seamed from two or three widths of 36" or 45" fabric. Choose lining fabric which is the same fiber content as the patches, and preshrink it before seaming.

7. Sandwich the filler between the lining and top, and baste all layers firmly together. Hand quilt by taking running stitches through all layers. Keep your left hand under the quilt while stitching so you can feel the needle penetrate all layers. The technique is just the same as if you were sewing two pieces of fabric together, except that your hands will be more full of material. It doesn't take long to get the hang of it. The stitches should be as short as you can comfortably make them, and they should all be of uniform length and evenly spaced. Begin quilting in the middle of the quilt, and work outward in a widening circle toward all edges. You can put the quilt in a hoop or frame if you wish, but you can also quilt quite satisfactorily in your lap or on a table. Quilt in crisscrossing diagonal lines or in straight lines bisecting the squares.

8. Finish the quilt by binding the edges with 1" bias tape. Trim all edges evenly, then sew bias tape to the underside of the quilt. Turn over edge: topstitch.

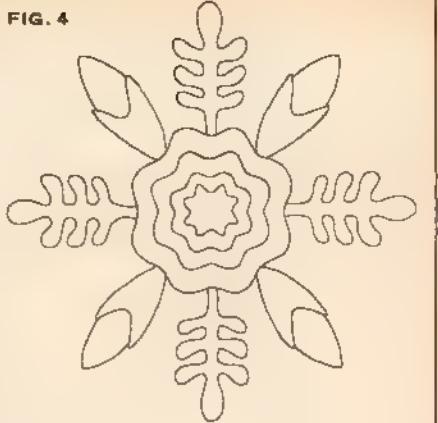
Rose of Sharon Quilt

For this quilt, you will need nine appliqued blocks that measure 22" square.

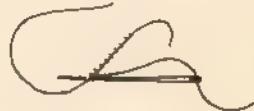
1. Trace the pattern pieces (see page 46) for this quilt as explained in the general instructions (adding seam allowance). Make your templates, and cut patches for one petal-shaped piece as follows: 12 M patches, 2 N patches, 1 O patch. (For a large quilt, such as the one shown on page 43, you will need 60 petal-shaped pieces.)

2. To make each block, cut a 22" square of fabric. Turn under the edges of the pattern pieces (one each of F, G, H, and I; four each of J, K, and L). Sew them to the square, as shown in Fig. 4, using a

FIG. 4



SLIPSTITCH



slipstitch. Make nine applique blocks in this manner. Press.

3. Sew the nine applique blocks together, making a 66" square. Border with striping as wide as you want. (The quilt shown on page 43 has an 11" border.) Sew the border to the 66" square.

4. Sandwich a square of batting between the lining and the appliqued top. Pin or baste the three layers together.

5. Quilt in a design. Circles, hearts, or diamonds are good designs for filling up open spaces.

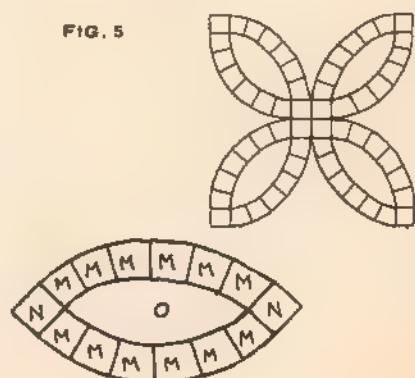
6. Prepare four 2" bias stripings about 100" long. Fold in half lengthwise and press. Bind the edges of the quilt.

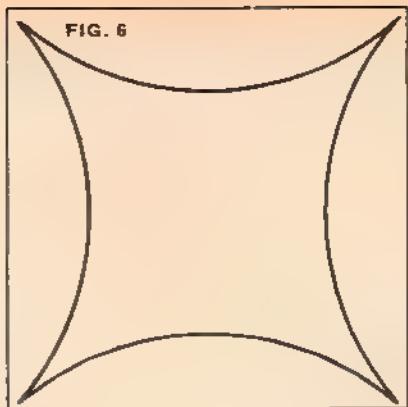
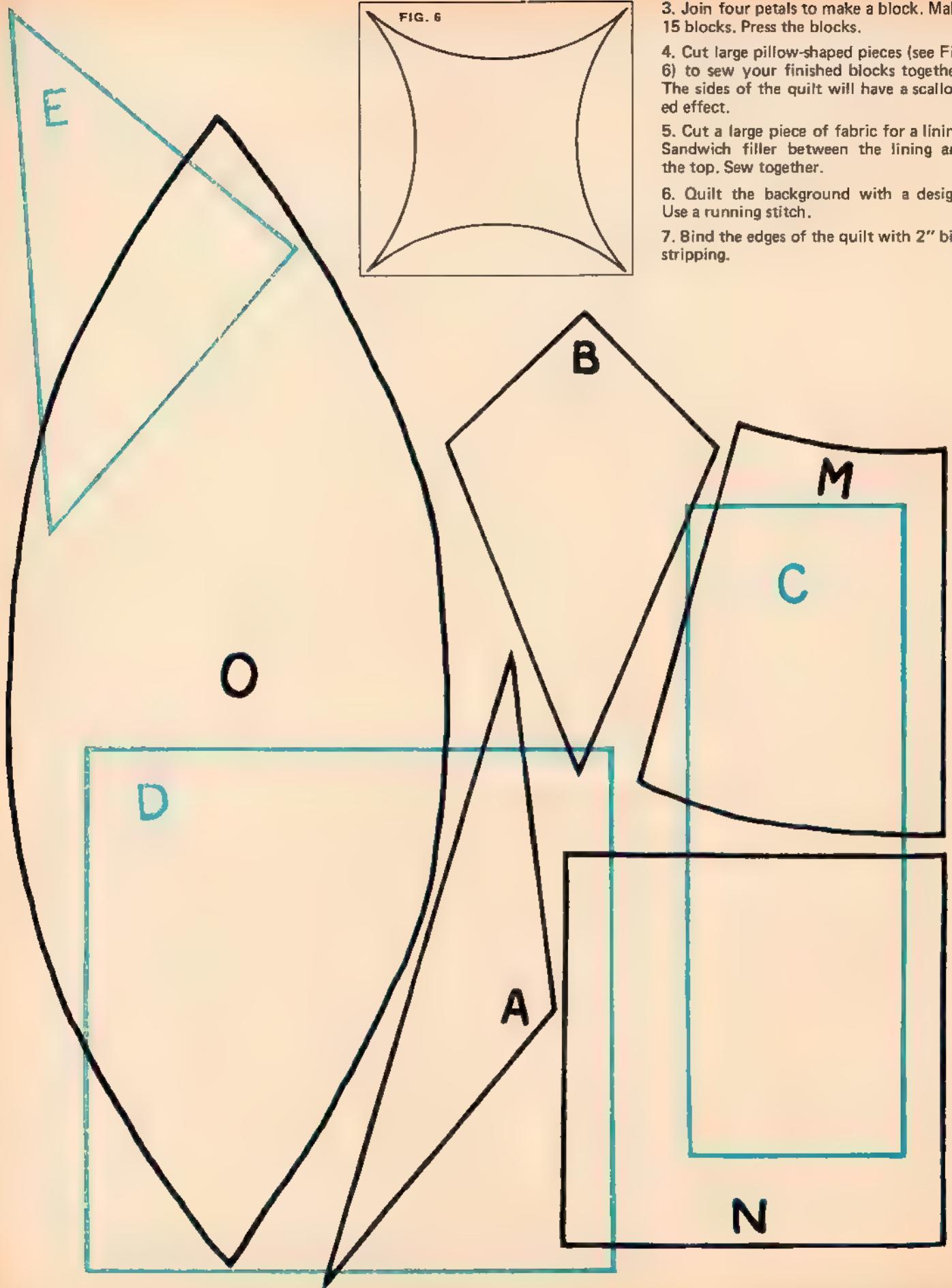
Wedding Ring Quilt

1. Trace the pattern pieces (see page 46) for this quilt as explained in the general instructions (adding seam allowance). Make your templates, and cut patches for one petal-shaped piece as follows: 12 M patches, 2 N patches, 1 O patch. (For a large quilt, such as the one shown on page 43, you will need 60 petal-shaped pieces.)

2. Refer to the diagram shown in Fig. 5 and piece a petal.

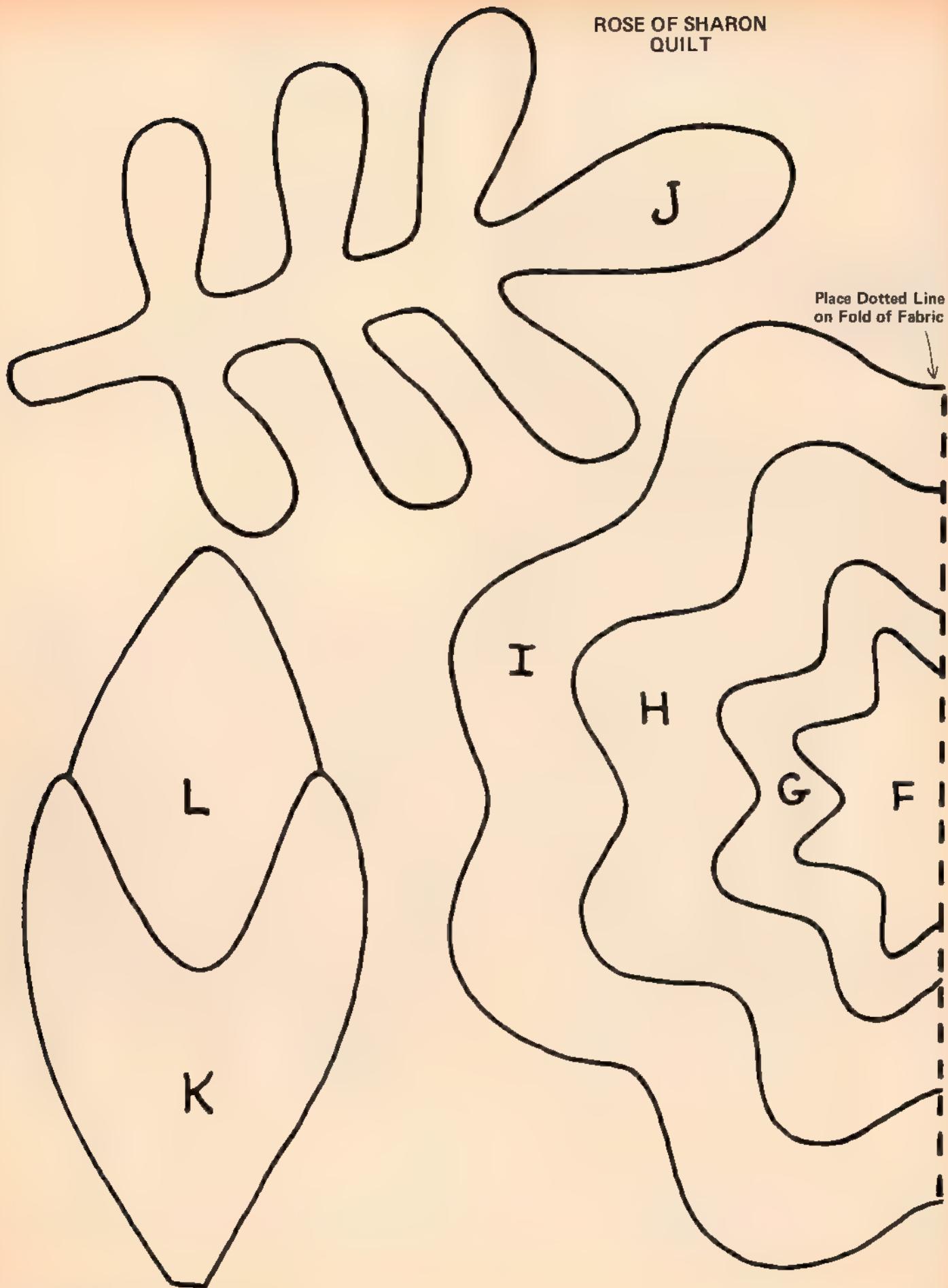
FIG. 5





3. Join four petals to make a block. Make 15 blocks. Press the blocks.
4. Cut large pillow-shaped pieces (see Fig. 6) to sew your finished blocks together. The sides of the quilt will have a scalloped effect.
5. Cut a large piece of fabric for a lining. Sandwich filler between the lining and the top. Sew together.
6. Quilt the background with a design. Use a running stitch.
7. Bind the edges of the quilt with 2" bias striping. ■

ROSE OF SHARON QUILT





ART-ificial Flowers



Artificial but unquestionably artful! Who would guess that these striking flowers have all been made from foam egg cartons! The cartons are already dressed up in springtime pastel colors, making them naturals for floral arrangements. They're easy to work with and certainly inexpensive, yet they have a satiny, pearly finish for an exquisite, delicate look. (Instructions are on page 54.)

SPIDER MUM. Mum's the word when it comes to beautiful floral arrangements. The delicate petals sharply contrast with the bold design of the leaf for an all-time favorite any time of year. A single mum combines with driftwood for an accent piece in which the accent is on beauty.



DAHLIA. Enjoy the beautiful dahlia, no matter what climate you live in. The large and lush flower is especially lovely when made of pearly egg carton foam.

TOPIARY TREE. A topiary tree adds a note of distinction to a springtime luncheon or a bridal shower. Use foam egg cartons in a color to complement your decor.



ROSES. 'Tis the first rose of spring teamed up with other delicate egg carton roses and foliage to form an arrangement with a built-in beauty warranty. A bud vase with these artful artificial roses makes the promise of spring and summer seem much closer at hand.

DAISIES AND FORGET-ME-NOTS. No question as to if you'll love it or you'll love it not — you'll love it! An unforgettable spring bouquet with a fresh as a you-know-what approach: daisies and forget-me-nots craftily made from pink and blue foam egg cartons!



Nest Egg Jewelry

If you hesitate to put all your eggs in one basket, select quail eggs, pheasant eggs and tiny parakeet eggs to make exquisite jewelry that's perfect for welcoming spring!

The eggs are decoupage with tiny prints, cut from gift wrap paper or paper napkins, to make elegant lavaliere, rings and earrings. The robin's nest lavaliere and the butterfly earrings shown on this page are made with white Japanese quail eggs; the owl lavaliere, ring and earrings below are parakeet eggs.

On the facing page, a pheasant appears on a real pheasant egg, and the filigree eggs show delicate cut-out work on quail egg earrings, a guinea hen lavaliere and a spotted quail egg trimmed with tiny gold cord.





Materials

Use quail or pigeon eggs (1½" long), pheasant or guinea hen eggs (2" long), or little parakeet eggs (¾" long). Large craft stores carry clean, blown eggs for eggbeurs, as well as jewelry findings and a hard egg sheen finish (glaze). In addition, you'll need a pair of cuticle scissors for cutting out the tiny prints.

General Instructions

To empty the shell, use a corsage pin to make a small hole in one end of the egg. Make a slightly larger hole in the other end. Insert the pin through the holes to break the yolk. Blow gently through the small hole to remove the contents. Wash out thoroughly.

Decoupage Eggs

Tiny prints are transferred to the clean egg, then protected with several coats of egg sheen. You will need a



small egg, a tiny print ($\frac{1}{2}$ " to 1" in size) from gift wrap paper, greeting cards or paper napkins, commercial egg sheen or decoupage finish, thin white glue, epoxy glue, No. 600 sandpaper, and a block of plastic foam, about 4" square.

STEP 1. Making a Print Transfer. First of all, you will need to make a print transfer. This involves lifting the picture from the paper so that it will be thin enough to shape to the egg. To do this, cut out the print very carefully, using cuticle scissors. Place the print face up on waxed paper. Then brush on a full flowing coat of egg sheen; let dry. Repeat with two more coats. Let dry overnight.

Soak the coated print in warm, soapy water for 15 minutes or more; then carefully peel off a layer of paper from the back of the print. Repeat this soaking and peeling off a layer of paper until you can see the print as clearly from the back as from the front. The print will have a milky look. Rinse the print carefully and pat it dry.

STEP 2. Applying the Transfer. Glue the print on the egg with a thin white glue; wipe off excess glue with a damp cloth. Let dry overnight.

STEP 3. Coating the Egg. To support the egg while coating it, insert a round tooth-

pick into the hole in the bottom, and place in the block of plastic foam.

Our contributing artist, Edna Reid of Park Ridge, Illinois, worked with miniatures for years before a friend's interest in eggeury sparked her own interest about six years ago. She began by creating miniature scenes in chicken eggs. Convinced that eggeury can be an adventure for all ages, Edna began letting her grandchildren decorate eggs when they were only 2 years old. The Reids' Christmas tree each year is decorated exclusively with exquisite eggs Edna has decorated, and is truly a masterpiece of creativity.

Edna buys her eggeury supplies locally at The Web, 214 N. Dunton, Arlington Heights, IL. She also orders eggs and supplies by mail from Boutique Trims, Dept. CT, P.O. Drawer P, South Lyon, MI 48178 (their newest catalog, No. 106, costs \$3.00 — a worthwhile investment for eggeurs, she feels).

pick into the hole in the bottom, and place in the block of plastic foam.

Paint the entire egg with six coats of egg sheen, letting it dry 30 minutes between coats. Then let the egg dry overnight.

Sand the egg with No. 600 wet sandpaper. Keep the sandpaper really wet, and scrub the egg smooth.

Apply three more coats of the egg sheen, and dry thoroughly. Sand again.

Finally, spray with a clear acrylic spray to give the egg the look of fine china.

Filigree Eggs

To make these intricate, lacy eggs, you'll need to select a tiny printed design. A print of little figures, or an all-over pattern of flowers, such as from gift wrap or paper napkins, works especially well. Cut out very small sections of the design and make print transfers.

Place the egg on a toothpick holder. Apply one section at a time, as follows. Paint white glue over only the area to be covered by a single section; then, carefully lay the design transfer on the egg. Wipe away excess glue.

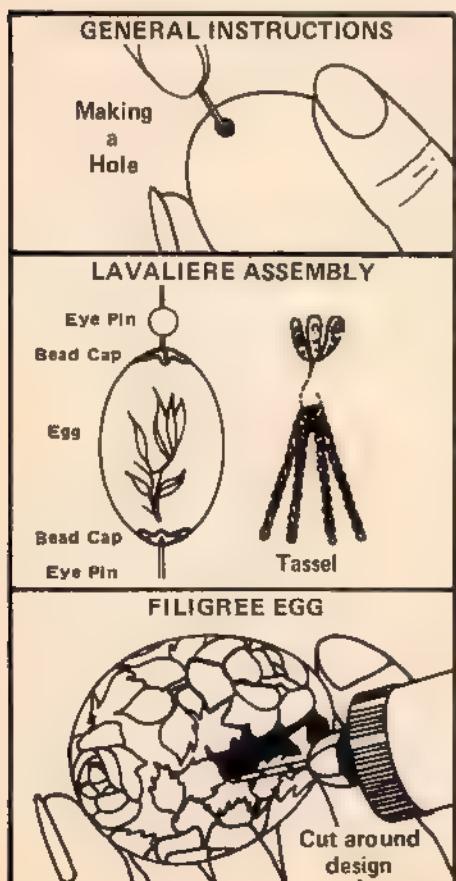
When adding more sections, be sure that some parts touch or overlap other parts. Remember that the open spaces between the design will be cut away. Be sure that all edges of the design are glued down. Let dry overnight.

To cut away the parts of the egg shell that are not covered by the design, use an electric hand drill with an extra fine drill bit. Drill a hole in the shell and, without withdrawing the bit, move the shell against the side of the bit, cutting away the unprinted part of the shell.

After you have finished the cut work, paint the cut edges with acrylic paint to match the color of the design it touches. This gives a more finished look.

Paint the cut egg with several coats of egg sheen, allowing to dry thoroughly between coats.

For a cord-trimmed egg, use tiny, gold-colored elastic cord. First, draw your design lightly on the egg with pencil, planning the areas to be cut out and outlined with cord. Then, glue the gold cord around the cut edges of the design. Cut out the areas that are to be open spaces with an electric hand drill, as described above. Coat the egg with several coats of egg sheen and let dry thoroughly. Use the decorated egg as an exquisite lavaliere. ■



Egg Lavalieres

To make your egg into a beautiful pendant, you'll need two bead caps, a 2" eye pin, a jewelry tassel, a small jump ring and a 25" necklace chain. Use epoxy glue to attach a bead cap to the bottom and top of the egg. Let dry.

Insert the eye pin down through the hole in the top (pointed end) of the egg and out through the hole in the bottom of the egg. Leave 3/8" of the pin extending at the bottom (for attaching tassel), and clip off excess.

With jewelry pliers or tweezers, bend the extending end of the eye pin into a hook. Slip the tassel on the hook. Then twist the hook into a loop and carefully tuck the end back into the hole in the bottom of the egg.

To attach the chain to the top of the egg, slip a jump ring through the eye of the pin and through the chain; twist the ends of the ring to close.

Egg Ring and Earrings

If the holes in the top and bottom of the egg won't be covered by bead caps, place your print so that it will cover the holes. Then, decoupage the egg and glue to jewelry findings.

Can your child read these words?

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punch

camel

misty

chicken

velvet

whisper

zigzag

Your child will learn how to read these and more than 300 other words after working with the *very first record* of The Sound Way to Easy Reading.

Try out this Phonics Course **FREE FOR TWO WEEKS** with your child in your own home—without risking a penny. Mail the coupon below.

If your child is a poor reader, if he has not been able to keep up with his class in school—here is a way that you can help him. Many parents have seen their poor readers gain up to a *full year's grade in reading skill* in just six weeks with The Sound Way to Easy Reading.

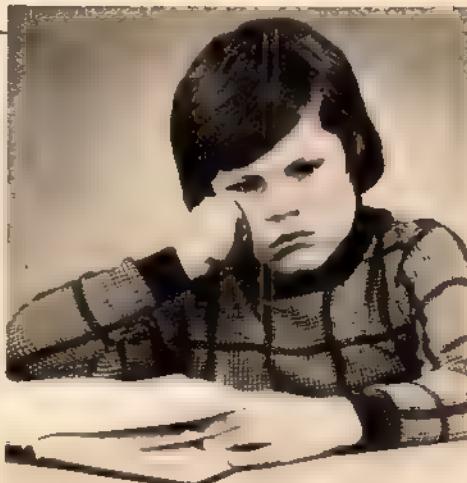
As soon as your child starts playing the records and using the charts of The Sound Way to Easy Reading you will know why it works so well. It takes the mystery out of learning to read because it teaches your child by the *phonics* method (the method by which most parents learned to read years ago).

Teaches with records

With this course your child discovers that letters have sounds. When he starts sounding out the letters he hears himself saying the word. He's reading!

The records *drill him in the sounds of the 26 letters of the alphabet* and their blends. By the time he completes the *first record* (about two weeks for the average child) he can read 300 words. After finishing all four records he has been taught 123 basic phonics sounds.

Once he knows these sounds he can read up to 85% of the words in the English language. It works for children of all ages—in the earliest grades and even in high school. Its records tell your child exactly what to do, so he can teach himself without any help from you.

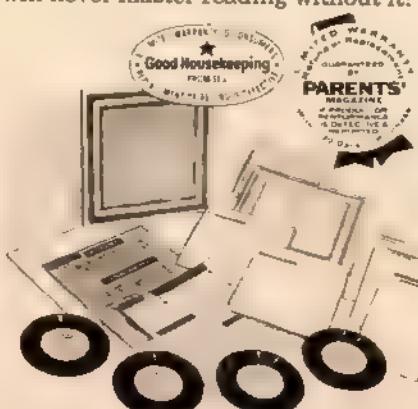


Tested and Proved

In a pilot study by university psychologists, children gained up to a full year's grade in oral reading skill after only 30 lessons with The Sound Way to Easy Reading.

A semester-long study involving 214 pupils in four Chicago schools proved that the classes given The Sound Way to Easy Reading showed marked improvement in reading and spelling over the control groups.

Don't think it's all your child's fault if he hasn't learned to read. Many of our brightest children are not able to grasp some of the current methods taught in most schools today. Many educators insist that at least 40% of our children *must* have formal training in *phonics*—that they will never master reading without it!



These are the records and self-quizzing cards that can help your child gain as much as a full year's grade in reading in just a few weeks.

Help Your Child Now

So don't wait for your poor reader to reach high school before coming to his aid. By starting your child on The Sound Way to Easy Reading now, you can change his entire attitude toward school—turn his sense of failure into the joy of success. Try it free for two weeks. You send no money—just mail coupon.

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Mrs. R. Collins, Ft. Lauderdale, Fla.

Better report cards "If I had known about your course before Gregory would not have had to repeat 3rd grade. In only 7 weeks, he reads and spells much better and is bringing home better report cards."

Mrs. R. Quinn, Cheektowaga, N.Y.

From D to A in 6 weeks "Terry has made great progress in reading and spelling with your course. In 6 weeks his grade came up from D to A."

Mrs. Ed. Marsh, Ladson, S.C.

IN 26,000 SCHOOLS teachers are highly enthusiastic

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Please send me The Sound Way to Easy Reading, postpaid, on approval. After 2 weeks trial, if I see encouraging results, I will send \$5 as first payment and will remit \$5 each month for the next 7 months, only \$40 total. Or I will save \$5 by sending \$35 total cash price. If not satisfied after first 2 weeks, I will return the course and owe you nothing. I understand no salesman will call.

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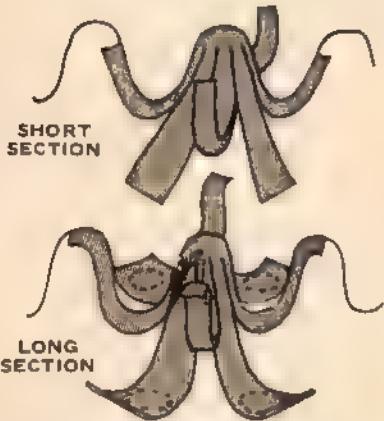
TEACHERS: Check for prices and facts on Classroom Edition

Artificial Flowers...

Although the flowers themselves are artificial, there is nothing artificial about their beauty! The basic materials needed to make the flowers pictured on pages 48 and 49 include: foam egg cartons; craft knife; manicure scissors; 18 gauge cloth-covered stem wire; 32 gauge cloth-covered wire (sold on a spool); acrylic paints; floral tape; heavy craft glue.

Spider Mum

Flower. For each flower, cut two short sections from the center egg dividers in a foam egg carton and two long sections from center egg dividers. The short sections are cut about halfway up the next divider and just to the bottom of each adja-



cent egg cup, as shown. The long sections are cut to the top of the next divider and include the bottom of the adjacent egg cups, as shown. Cut 1/8" wide slits in all four sections. Cut the end of each petal into a point.

Push in the center of one short section to invert it. Glue this inside the other short section at the center.

Make a small hook in one end of a piece of cloth-covered stem wire. Insert and glue this into the center of both short sections. Put the long egg divider sections on the stem wire around the short sections, and glue all flower centers together.

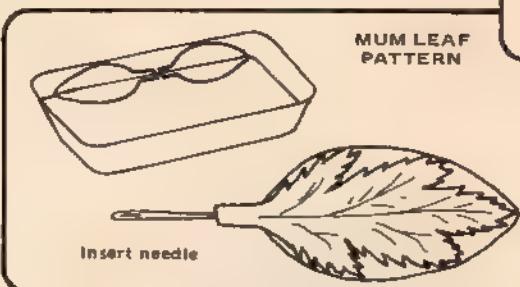
MUM CALYX



Calyx. From the top of an egg divider, cut a calyx, as shown. Paint it green with acrylic paint. Bend down the

points, as indicated by the dotted line. Dab glue on the calyx points, and push up around the flower base.

Leaves. Cut leaves from the fold in an egg carton lid, as shown. Mark veins with the blade of a scissors.



Insert a pin or needle into the leaf at the base, as shown. Cut a 5" piece of 32 gauge wire. Fold the wire in half. Dip the folded end in heavy craft glue, and insert into the needle hole at the end of the leaf.

Wrap the mum stem with floral tape, adding leaves as you wrap.

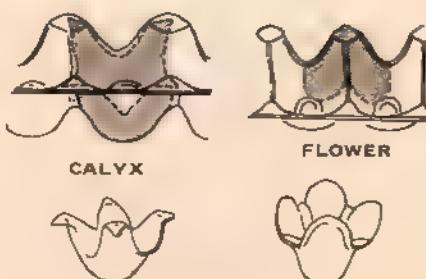
Topiary Tree

Tree Base. Cover the top of a 3 1/4" foam cup with a circle cut from the lid of a foam egg carton. Glue and pin circle in place. Invert the cup, and make a hole in the center of the top

For a tree trunk, insert a cardboard roll from a coat hanger through the hole until it touches the bottom. Pin at the bottom to hold in place, and paint the trunk.

Flowers. Push a 3" foam ball onto the top of the trunk. Cover with 20 egg carton flowers.

For each flower, cut a calyx from an egg cup, as shown. Then cut a flower and a center for the flower from the egg divider sections of the carton. To



FLOWER CENTER



BUTTERFLY

fit the center in the flower, slit the sides of the center and push the edges together slightly, overlapping slightly, as shown. Glue the center inside the flower and the flower inside the calyx. Pin to the top of the foam ball. Add a row of six flowers beneath this, then a row of eight, and a bottom row of five egg carton flowers.

Tree Base Decorations. Cut flat flowers, about 3/4" wide. Cut butterflies, as shown. Use cut strips for winding stems between the flowers. Glue and pin in place on trunk and base.

Dahlia

Flower. Slice a small piece from a 1" foam ball to form a flat base. Make a hook in one end of a piece of stem wire. Insert wire all the way through rounded end of the ball. (This wire will be used to hold the leaves.) Glue the hook to the rounded end.

From two egg cartons, cut each egg cup into four petals. Make petals wide for the outer part of the flower and narrower for the inner part.

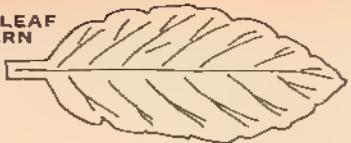


Trim for petals

Squeeze the base of each petal and wrap with a 3" piece of fine wire. After wrapping, clip the end of the wire to 1/2", dip in heavy glue and insert into the foam ball near the flat base. Insert all petals close together. Begin at the flat edge of the ball and work toward the top.

For the center, glue and wire six narrow petals together, and insert at center top of ball. Fill in any open spaces.

Leaves and Stem. Cut two large leaves from carton tops. Paint green. Make

DAHLIA LEAF PATTERN

Calyx. Cut six pieces, as shown. Flatten and paint green. Glue to the petals at the base of the rose.

leaf holes and veins as with mum leaves. Wrap stem wire (extending from flower base) with floral tape, adding leaves as you wrap.

Rose

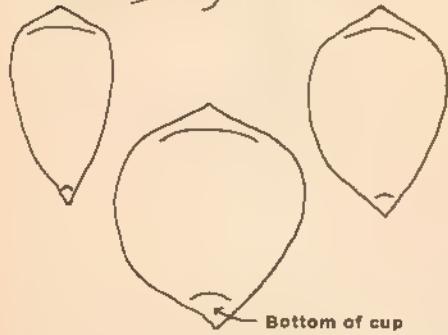
Flower Center. From a foam egg cup, cut a piece, 1" wide x 1½" long. Cut points along this long edge, as shown. With the handle of a scissors, flatten the foam to a delicate thinness.

FLOWER CENTER

Apply heavy craft glue to all the points. Wrap the pointed end of the rose center around 18 gauge stem wire. Then, wrap the pointed end tightly with very fine wire.

Flower Petals. Small petals may be cut from egg cups at the sides of the car-

Cut from egg cups

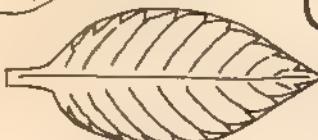


ton. Cut large petals from the corner egg cups. Flatten petals with scissors.

Glue three or four small petals around the center. Add five medium petals and then eight to fifteen (or more) large petals. Overlap all petals as you glue them in place.

ROSE CALYX

Top edge of cup
Bottom of cup



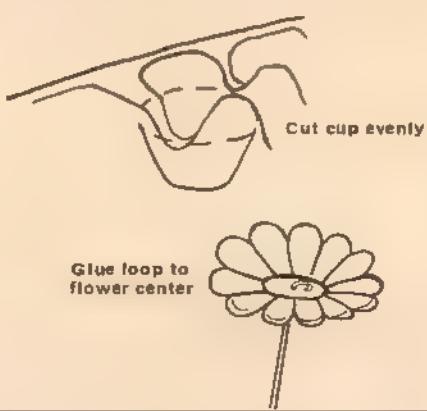
Leaves. Cut leaves from the fold in the egg carton lid. Use 2" long leaves for buds and 3" long leaves for larger flowers. Flatten leaves. Mark veins with the blade of a scissors, and cut ragged edge, as shown. Paint green.

Insert a wire in the end of the leaf as with mums.

Gather three leaves together, and wrap the base of the leaves with floral tape. Add the leaves to the rose, and continue wrapping with floral tape to the bottom of the rose stem.

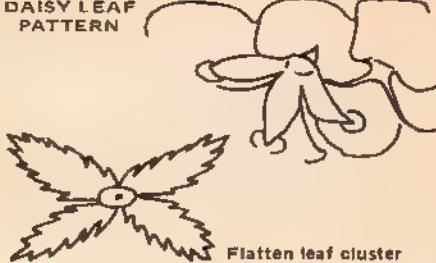
Daisy

Petals. Cut egg cups so that the top edge is even all around the cup, as shown. With a craft knife, cut each cup into four equal sections. Then cut each quarter section into thirds. With a manicure scissors, round off each of the 12 petals.



Bend one end of a piece of cloth-covered stem wire into a right angle and loop. Insert through the center of the flower, as shown. Glue the loop to the center of the flower.

Center. Cut the rounded bottom from an egg cup, or use the top of the center egg dividers if the top is rounded. Paint brown, and glue over the hook in the center of the daisy.

DAISY LEAF PATTERN

Flatten leaf cluster

Leaves. From one center egg divider, cut one cluster of four leaves, as shown. Serrate the leaf edges, and press open the cluster. Make a hole in the center. Paint green.

Add a dab of glue to the center of the leaves, and insert the stem wire which is attached to the petals through the hole in the center of the leaves. Wrap floral tape around the stem.

Forget-Me-Nots

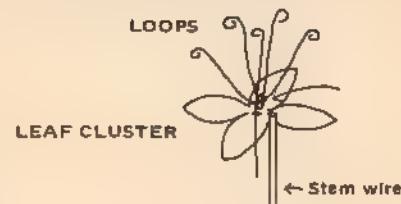
Flower. For one flower, cut the center egg divider into five rounded petals, as shown. Paint blue, if you aren't using a blue egg carton.



Cut flower into five petals

With a small paper punch, make a small foam circle for the center of the flower. Paint yellow, and glue in place.

Cluster. Five flowers are gathered together to make a cluster. To do so, cut three 5" pieces of 32 gauge wire. Bend two of the wires in half, and make a loop at each of the four ends. Make a loop at only one end of the third wire. Hold all five looped ends together, and use the unlooped end of the third wire to wrap all the wires together.



Leaves. Follow instructions for daisy leaves, but do not serrate edges. Insert stem of looped wires through center of leaf cluster. Push cluster to base of looped wires. With floral tape, wrap unlooped wire and stem wire together. Glue a flower to each loop.

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(Continued from page 40)

He suggests that people who are excited by antiques try to anticipate the future market scene, not necessarily collect something which is already saved by hordes of hoarders. His predictions of "someday priceless pieces" which are presently affordable are old-time printing presses, bits of aeronautical Americana, vintage air guns, pot-boilers, armed services paperbacks, election campaign items, pulp westerns, Arbuckle coffee memorabilia, stirrups, bits and spurs, animal traps and many others.

If you're interested in antiques and collectibles, "Overlooked Treasures" is a treasure not to be overlooked!

DECORATIVE MACHINE STITCHERY by Robbie Fanning. Butterick Publishing, 161 Sixth Avenue, New York, N.Y. 10013. \$9.95. 192 pages.

"The woodworker has a lathe; the potter has a wheel; and I have my sewing machine. This is my tool, my vehicle for expressing a lifelong love of fabric and thread." Robbie Fanning loves to sew. And she loves to decorate fabrics with machine embroidery — a method of adding a personal touch to practically anything.

The challenge of machine embroidery is to explore the unique language of texture and color. In "Decorative



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Machine Stitchery" you'll learn a variety of ways to meet that challenge.

The book is well organized into three main divisions: Techniques, Effects, and Materials. Simple stitchery techniques are presented first — including projects that you can work immediately. Each chapter then builds on the previous one to provide an imaginative project.

Some interesting tidbits contained in the book are: certain sewing bugaboos and how to avoid them, how to properly transfer a pattern onto material, and a detailed series of diagrams showing just how a machine stitch is made. A Handy All-At-One-Glance Machine Embroidery Chart and a Needle and Thread Chart are helpful and concise information-packed aids.

Especially lovely embroidery projects are a flower pillow, a bread board, apron, a Mexican peasant blouse, his and her caftans and embroidered Christmas tree decorations. The closing section is "Gallery" — photographs and brief descriptions of techniques meant to stir the reader to create her own designs. A pineapple of quilted muslin, which is an interpretation of light falling on a pineapple, and The Not So Secret Garden quilt, are most unusual and attractive.

"Decorative Machine Stitchery" shows you how to make the most of your sewing machine. With this book, you'll have the art of machine embroidery all sewn up in no time.

**LATIN AMERICAN BROCADES:
EXPLORATIONS IN SUPPLEMENTARY WEFT TECHNIQUES** by Suzanne Baizerman and Karen Searle. Dos Tejedoras, 3036 North Snelling Ave., St. Paul, Minnesota 55113. \$3.75. 30 pages.

The experienced weaver on the look-out for something exciting in weft techniques is sure to be intrigued by this study of the colorful and fascinating embroidery weaves found in both ancient and modern fabrics of Mexico, Guatemala, Bolivia and Peru.

The book deals with cloths using supplementary weft techniques, added to the decorative patterns simultaneously with the weaving of the cloth rather than the decorative patterns embroidered on the cloth after it's taken from the loom.

The first part of the book describes the supplementary weft patterns from Latin America, and the second part teaches techniques for these patterns on two harness looms, as well as on multiple harness looms.

The authors, teachers of weaving, provide weavers with a foundation in brocade techniques from which one can create new designs with combinations of wefts and different yarns. ■

Continued from page 24

Where to Exhibit

Now, how do you find a show in which to exhibit?

If you are a beginner, you will want to show your crafts to gain experience. Begin with non-juried shows. As you become more experienced, you can go on to exhibit in juried shows.

Most craft and art publications list dates and locations of art fairs held all over the country and give you addresses of where to write for information. Attend a show near your home and ask exhibitors which publications they read.

Try to find out more about the area where a show is being held before you decide to go. Talk to someone who has participated in that show previously.

How to Enter Shows

When you are entering a show, there are several things to consider: area, promoter, is it a juried show (if so, is it to be contemporary or traditional), is there prize money, do you have a chance of passing the jury, dates, time, travel expenses, will you get a good return from your investment.

I've seen craft people outsell many fine artists. In the crafts, the quality, quantity and variety has grown by leaps and bounds. Anyone can be a craftsperson, but not everyone can produce the quality the public wants.

Choose your shows well, whether a beginner or not. Talk to the exhibitors and ask them about the shows you want to enter. Find out about the promoter. Is he reputable? Is publicity good? Do they do a good job? If you find these things to be true, then you can usually depend on the show being worth your while.

Remember, however, that some shows have high entry fees and offer a lot of prize money. Unless you feel confident about a chance to win some of that money, ask yourself if you are willing to subsidize the winners.

If you know you are going into a low-money area and you have some items that are inexpensive, then that's what you show. When you go into an area that has money, then take along more expensive items.

Shows Juried in Person

In this case, the jurors attend a show at which you are currently exhibiting, and view your work. If they like what they see, you will be invited to their show. Consequently, when you are exhibiting, whether you are a professional, a semi-professional, or just starting, your exhibit must be pleasing to the eye, neat and, above all, must blend with and enhance your craft.

Continued on next page



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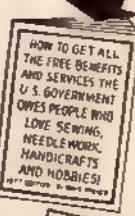
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People are drawn toward an attractive display. Time and ingenuity spent in organizing your display will pay off in better exposure of your craft to the public, and your craft will be viewed at its best by the jurors.

If you use tables, drape them to the floor on all four sides. Use the area underneath the tables for storage of packing cartons and wrapping materials to keep your display as neat and presentable as possible.

If you are exhibiting outdoors, be sure your exhibit can withstand the weather. Wind and rain, plus a jostling crowd, have been known to play havoc with a craft display and ruin the show. Make sure your packing materials are sturdy and efficient just in case you have to pack up in a hurry.

It is a good idea to invest in a wheeled cart. Sometimes you may be able to drive up to your assigned display area to load and unload. Other times, especially at indoor exhibits, you may have a long walk.

If it is an indoor show, it wouldn't hurt to take along extra lights. Even an exhibit area that is well-lighted may not display your items to their best advantage. Therefore, clip-on spotlights or floodlights are always useful.

Shows Juried by Mail

Some shows jury strictly by using slides or photographs. Your work must be photographed in its best light and perspective. Pay close attention to lighting. If your item has a very high gloss, shoot the picture at an angle so the light does not bounce back into the camera lens. If you take the picture out-of-doors, don't use direct sunlight because it will cause colors to fade and outlines will not be sharp.

Don't clutter your photo with too many items or unnecessary background. Some juries will only accept one item per slide or photograph, and a close-up shot at that. Most shows which jury by mail prefer the slide rather than a photograph because they can project a larger-than-life image.

When you have been accepted to enter a show, take only your best items. If your display or exhibit is not made up of the same quality items that were previously juried, you stand a chance of either being rejected or not being invited back.

The Art Fair Circuit

The art fair circuit is just starting, and it will be going great by summer. It is up to you how successful you are. So turn out something that you're really proud of, and show that original work in a truly professional manner. Good luck and good crafting!

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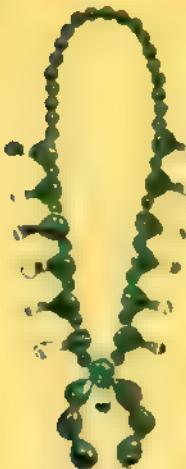


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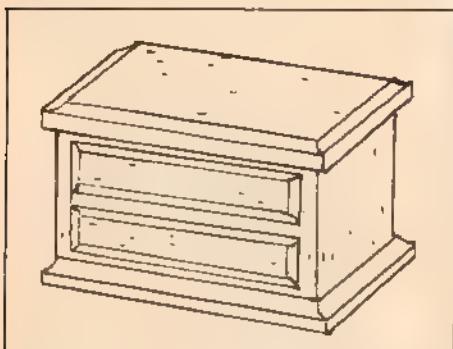
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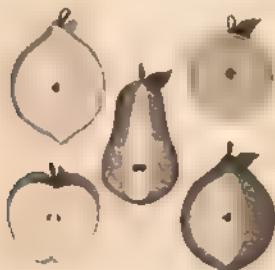
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(Continued on page 64.)

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INFORMATION

UPHOLSTERY DECORATING Free Booklet. Learn at home. Upholstery Decorating School, Dept. 5394-027, Little Falls, NJ 07424.

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Be sure your Crafts 'n Things moves when you do. Just send us your new address at least four weeks in advance. Please include your subscription code number and your old and new zip codes.

(Continued from page 8)

MAY 17-21. HOUSTON, TX. Convention: National Society of Tole and Decorative Painters. At the Shamrock Hilton. Includes art exhibit and trade show which is open to the public. Classes and demonstrations for members. For further information write: Margy Wentz, Executive Director, P.O. Box 808, Newton, KS 67114.

JUNE 2-5. CHARLOTTE, NC. Southern Crafts Show. At the Charlotte Merchandise Mart. June 2 will be for wholesale buying only; June 3, 4 and 5 open to the public. The show will be filled with qualified artists, craftspeople, craft associations and galleries.

JULY 2-4. HURON BEACH, MI. The 7th Annual Dancing Hippopotamus Arts and Crafts Festival. At Bearinger Township Hall, Presque Isle County, Rt. 646, 5 miles inland from US 23. 10:00 a.m. to 6:00 p.m. Contact: Lilien Foster, Box 133, Ooqueoc, MI 49763.

JULY 17. ARLINGTON HEIGHTS, IL. 7th Annual Northpoint Summer Art Festival. At Northpoint Shopping Center on Rand Road (Rt. 12) between Arl. Hts. Rd. and Palatine Rd. 10:00 a.m. to 6:00 p.m. Fee \$15.00. Send 5 slides or photos along with resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington, IL 60010. Include sase.

JULY 23 & 24. HOUGHTON LAKE, MI. 4th Annual Arts and Crafts Fair. For information contact: Mozelle Halfacre, Rt. 1, Box 541, Prudenville, MI 48651

Do you have a craft event you'd like to have listed? Just drop us a line:

Dates to Remember

Crafts 'n Things

14 Main Street

Park Ridge, IL 60068

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FEBRUARY-MARCH 1977

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Craft Showcase

(Continued)



CREATIVE PEOPLE! Brand new, full color 12-page catalog from Creative People, Inc. contains information on 32 fun-to-make kits. If you've always wanted to make your own monogrammed handbags, you'll find complete kits with all fabric, color coordinated lining, stained wooden handles, and instructions. They come in a variety of materials including buckskin, denim and calico. There are also dozens of ideas for shower gifts, bazaar items, applique wall hangings, even six lovable pillow-pets like Pussycat shown.

Catalog is only 50¢ ppd., which you can deduct from your first order. Write to: Creative People, Inc., Dept. CT, P.O. Box 731, Westport, CT 06880.



"JIMMY WHO?" PEANUT PILLOW PATTERN. In keeping with the times, Ozark Crafts is introducing its new Jimmy Who? Peanut Pillow Pattern. It should make interesting conversation regardless of your politics. The pillow is 21" long and 10" wide. Complete pattern: \$1.60 ppd. Pattern can be ordered from Ozark Crafts, Box 805T, Branson, MO 65616.



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(Continued from page 7)

Thank you for your response, Ms. Jackson. Other readers may have missed this source.

Years ago there was a toy for children that could be used to enlarge or reduce drawings by tracing them with two arms. I would like to know how to make one. As a teacher, I often have the need to do this.

Mrs. Marylou Overby
2700 Second St., NW
Birmingham, AL 35215

This item is called a pantograph. We don't remember seeing a toy one, but perhaps our readers can help.

Do any of your readers have a pattern of a "Thimble Holder" made with a chicken or turkey wishbone. I now collect thimbles and sewing accessories, and am anxious to buy one or get the pattern. I remember making them when I was a child. The pocket for the thimble was crocheted, and ribbon was also used.

Hilda L. Freibott
P.O. Box 27
Atchison, KS 66002

If any of you have a pattern for this thimble holder, Ms. Freibott would love to hear from you.

I have finally purchased a pair of the lighted earrings I wrote you about, but need to ask your help in finding the parts to make them. Where can I find the tiny bulbs? They are the same size as those used on HO small gauge electric train equipment, but are 1.5 V bulb instead of 12-16 V. I'm also trying to find hollow plastic buttons which can be snapped or screwed together, and fastened to either kind of earrings. And the tiny colored plastic tubing which slides down over the bulb is also difficult to find — it comes in red, green, blue and yellow. The earrings which I bought are called "Dangle Lites," and sell for \$25 per set. They are a conversation piece par excellence.

P.S. Does anyone remember the lighted neckties for men? Who made them? Are they obtainable at this time? Or does anyone know how these lighted ties were made?

Fay Marshall
Box 156-A, Route No. 2
Lima-Sandusky Road
Sandusky, OH 44870

The only possibility we can suggest is a store that sells eggcuary supplies. Perhaps our readers can help. The lighted earrings really sound darling, don't they?

There is a product for cement statuary called "Weathered Bronze
(Continued on page 66)



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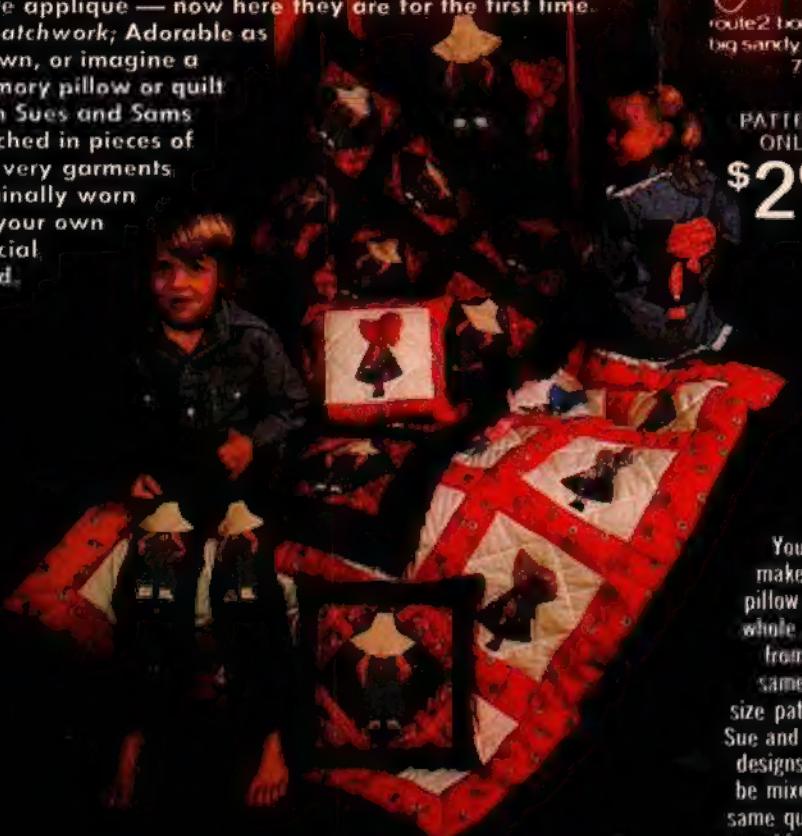


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Name _____

Address _____

City _____ State _____ Zip _____

(Continued from page 64)

Finish." There is an undercoat, "Franciscan Brown" and a "Green Patina Glaze." The craft shop that I got it from is no longer in business. Could any of your readers help me find a store that carries these?

Mrs. Melva D. King
Rt. 1, Box 425
Boones Mill, VA 24065

If you have any of the containers left, you might look up the manufacturer and write him for the name of another store in your area. Or maybe one of our readers in your area can offer help.

I have been searching for a pattern or directions for needlepoint stair treads. I would like a pattern or directions for oval shaped stair treads, about 2 feet x 1 foot, with a floral design.

Mrs. Kay B. Stainback
322 Harrison Street
Lynchburg, VA 24504

Maybe our readers know of a pattern of this type, and where it could be obtained.

I have been looking for instructions on how to do a craft with different colored bottles which are either broken or cut, and then glued or cemented to different items. They can be made into pictures or used to decorate items around the house. I can remember doing this years ago. The different colors and shapes of glass were glued on with an invisible grout or something. I remember using tweezers, a wooden roller and a rubber roller, a small mallet, and a tool shaped like a scalpel. The finished project was then cleaned with something, and finally sprayed. The whole project, when finished, looked like a stained glass effect. I have been searching for this method for 18 years. I have seen it used to restore jewelry boxes, vases, coffee tabletops. Do you know anything about this art?

Mrs. Anne Richards
2 Kirkner Lane
Watervliet, NY 12189

We don't have instructions for the stained glass effect you are interested in. Readers, any suggestions?

In our tiny mining town the winters are nine to ten months long, and your book of ideas has been a prayer answered! Not only for adults, but for all my children (ages 13, 16 and 20)! Thank you all for Crafts 'n Things!

Esther Mae Killinen
P.O. Box 23
Leadville, CO 80467

Thanks to you, Mrs. Killinen, and to all of you readers who've taken the time to write and tell us how much you enjoy Crafts 'n Things.

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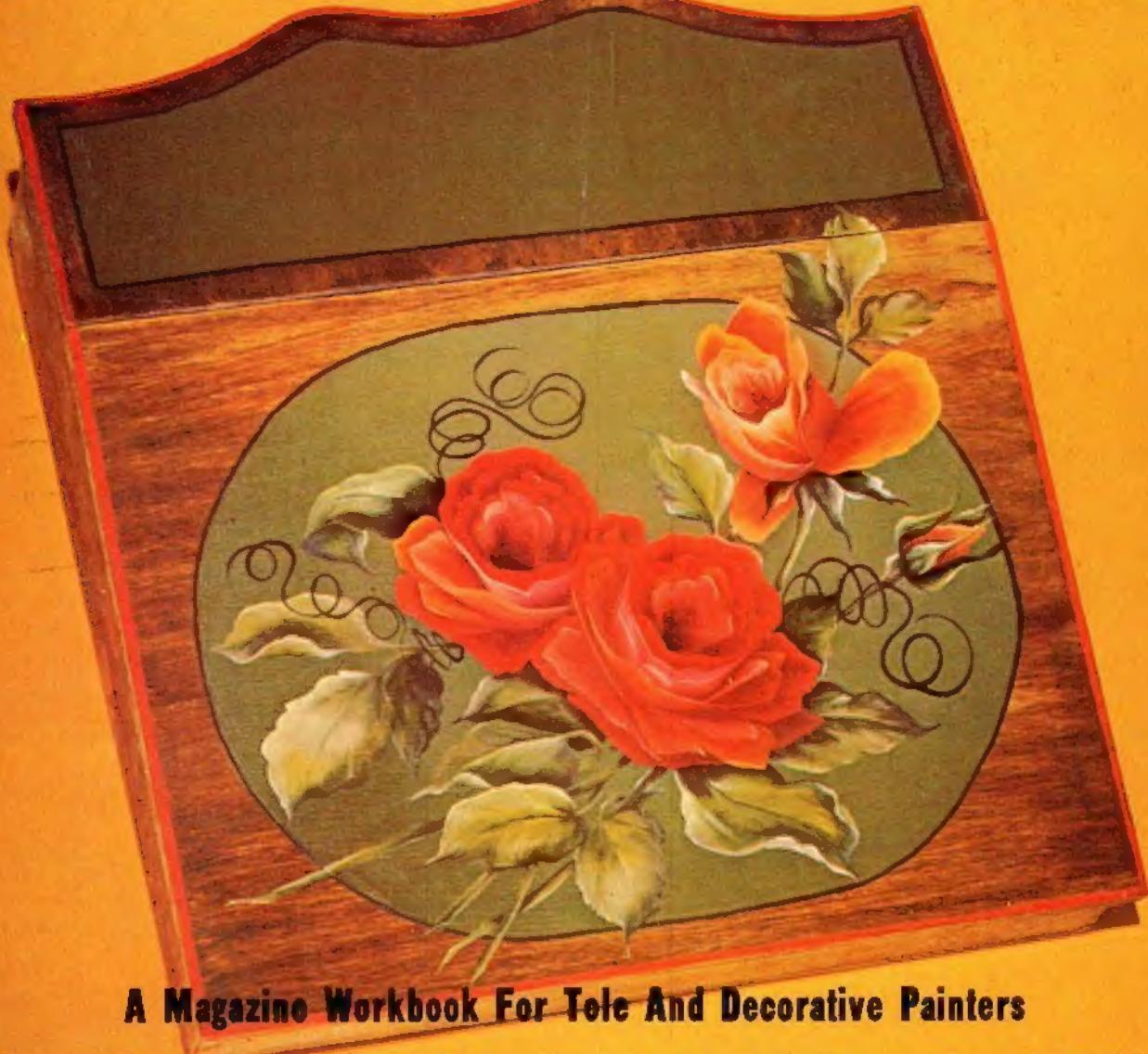
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